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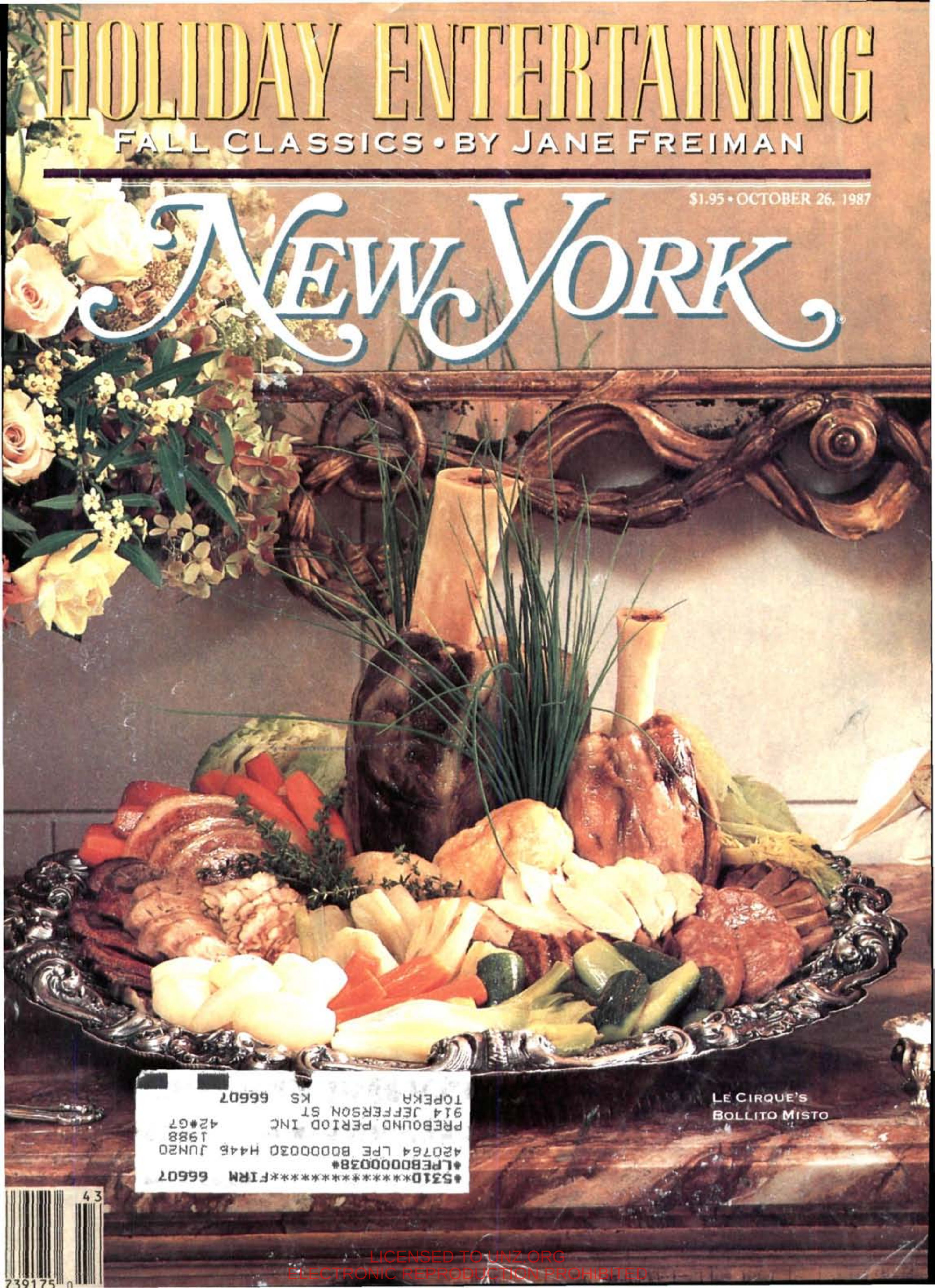

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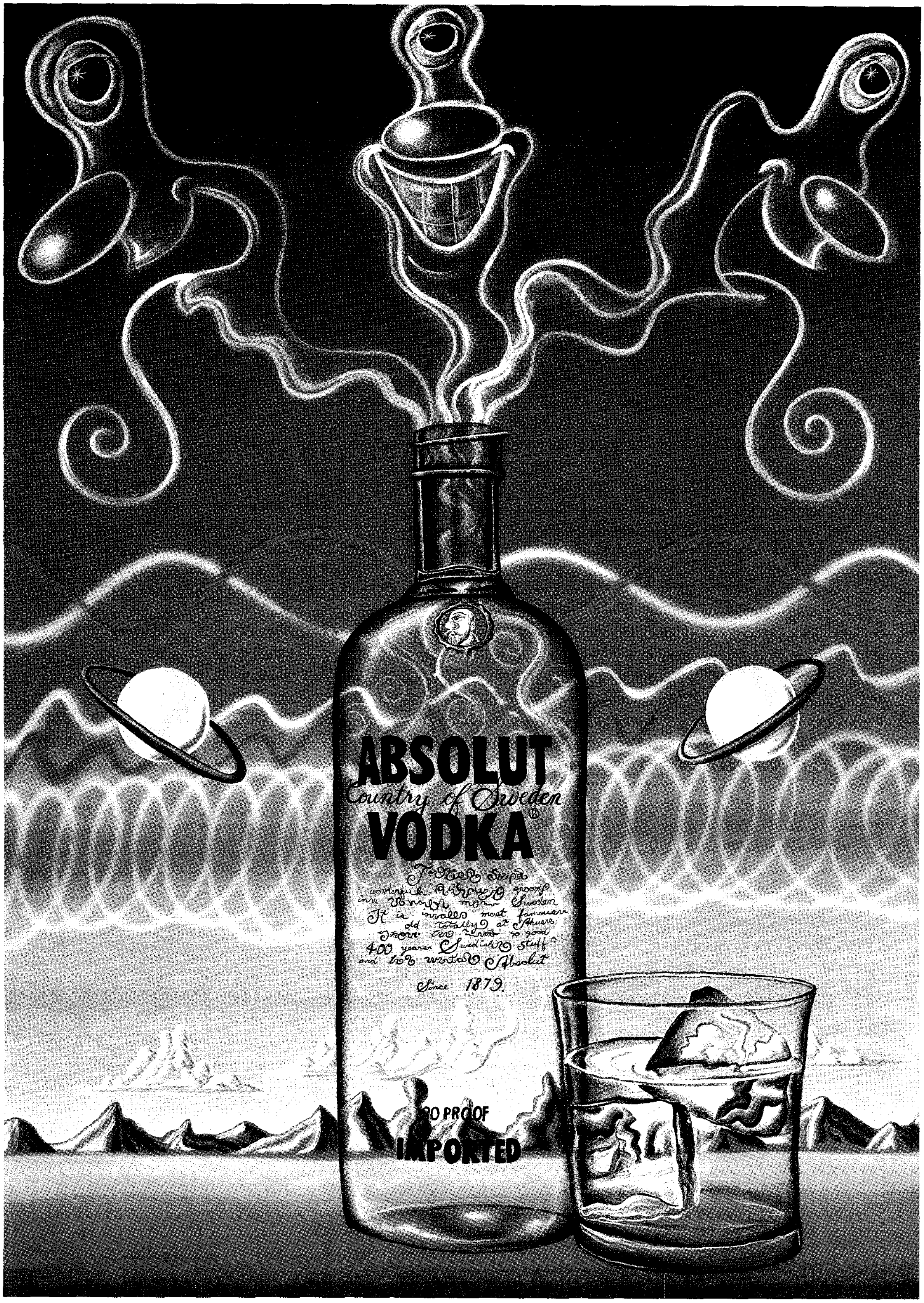
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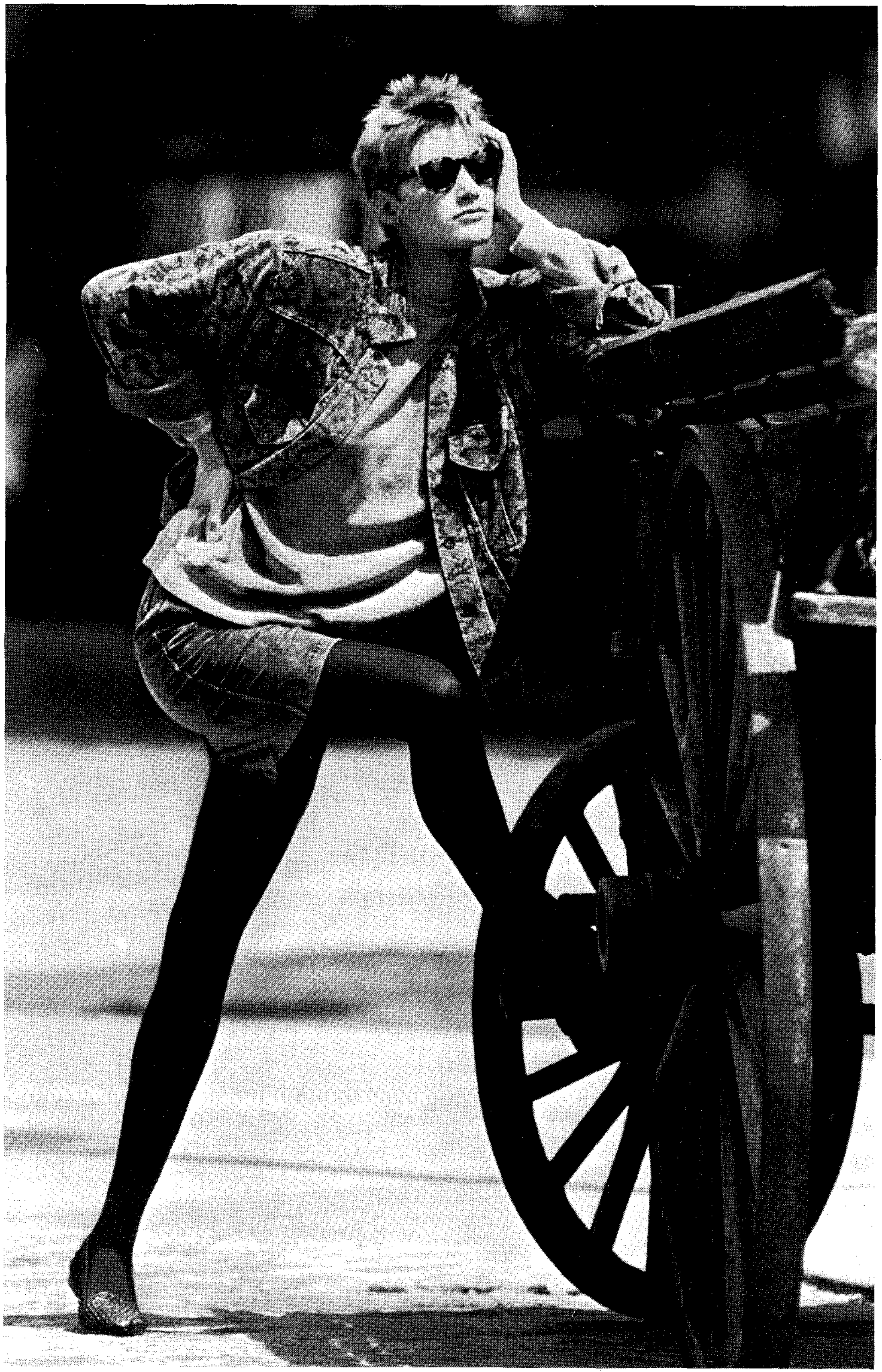

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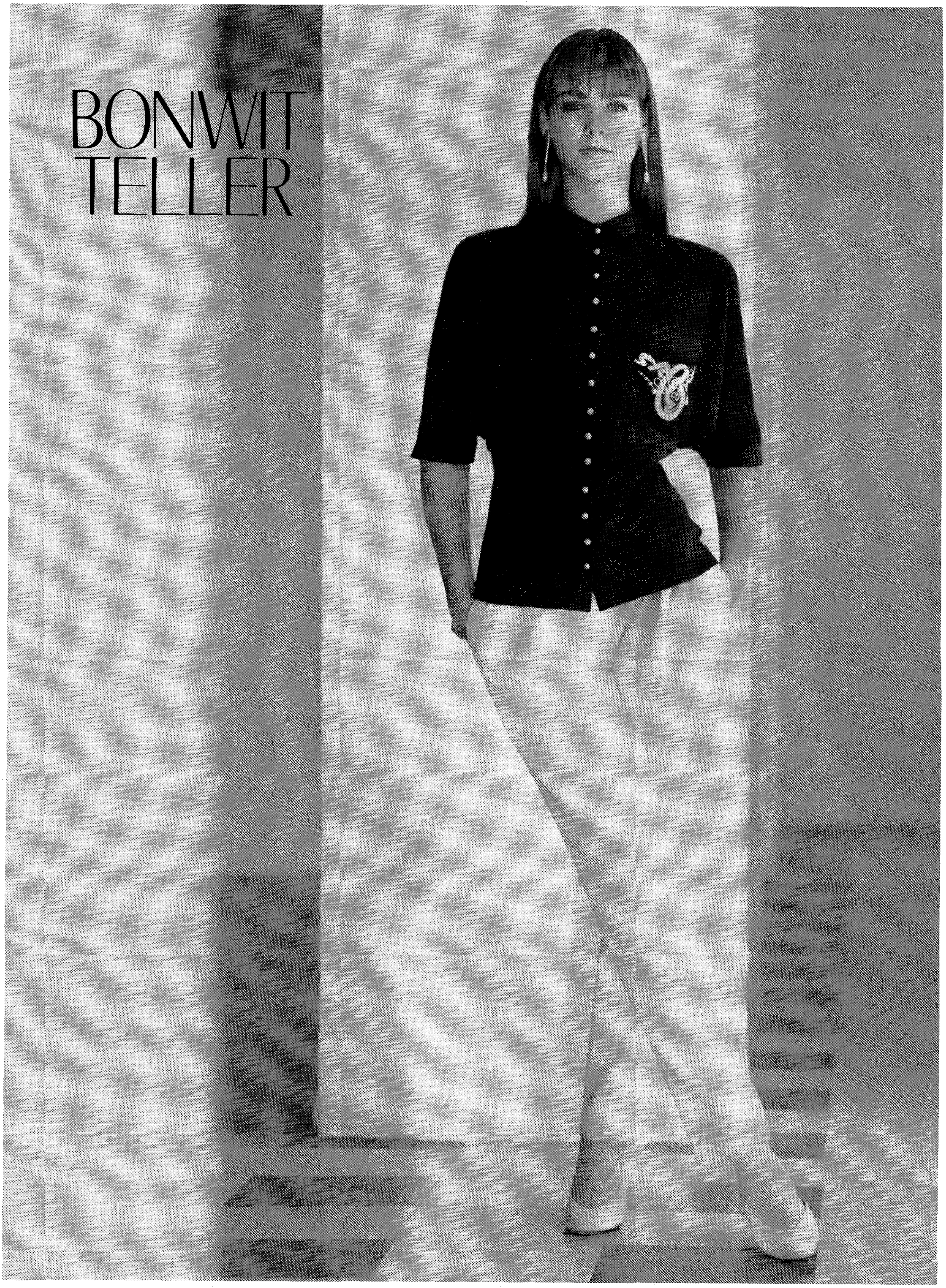

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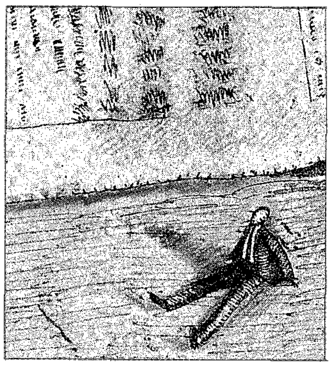
BY EDWIN DIAMOND



In May, when Gary Hart was asked, "Have you ever committed adultery?" a new era in press coverage of politicians seemed to begin. The "character issue" has become the most important element of the 1988 presidential campaign, and has already stopped Hart and Joe Biden from seeking the White House. It now also threatens the candidacies of the two reverends who are running—Jesse Jackson and Pat Robertson. Edwin Diamond reports on the new media morality.

55 Holiday Entertaining

BY JANE FREIMAN

What New Yorkers like to eat in restaurants they also like to eat at home. Here are six menus that allow you to prepare special dishes—from Le Cirque's bollito misto and Lutèce's Alsatian lentil soup to Il Mulino's sweet-chocolate cake—for your guests. And Alexis Bespaloff recommends red wines from California and Australia (page 90).

92 The People Versus Robert Chambers

BY LINDA WOLFE

Fourteen months after Jennifer Levin was found dead in Central Park, Robert Chambers will be tried for her murder. The two young people are no longer the main players in the drama—the lawyers are. Linda Wolfe, who has followed the case from the beginning, analyzes the strategies that district attorney Linda Fairstein and defense counsel Jack Litman are likely to use when the "preppy killing" trial begins.

42 Mr. Peepers in London

Mr. Peepers is back from London. He didn't see the Queen, but he did see shows—*The Phantom of the Opera* and *Chess*—that the British will be exporting to Broadway. And, of course, Peeps shopped.

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Photograph, center left: bowls from Zona.

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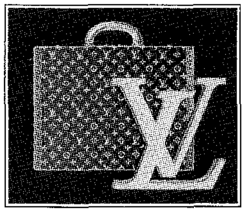

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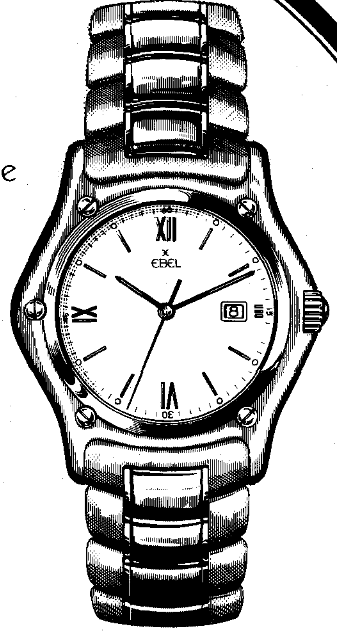

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LETTERS

The Lingering Shadow

I THOROUGHLY ENJOYED JOHN TAYLOR'S comprehensive article about the controversy surrounding the Coliseum project ["The Shadow," October 5].

As a child, I took home shopping bags stuffed with brochures from the Coliseum's annual auto exhibit. Later on, I often walked around Columbus Circle on my way to Central Park, Lincoln Center, or Carnegie Hall. I frequently caught the subway at Columbus Circle or watched the flurry of human activity outside while riding the bus.

Maybe it's because I know Columbus Center will never cast a shadow over my winter afternoons. Or perhaps it's because I accept the fact that New York's skyline will be slightly different each time I come back for a visit, or because I find Moshe Safdie's design appealing. Whatever the reason, I vote yes on the Coliseum project.

Cynthia Robb Riter
Sarasota, Fla.

IN HIS OTHERWISE INSIGHTFUL ARTICLE, John Taylor implies that I characterized the extensive meetings between the community boards and the developer, Boston Properties, as "a charade." I repeatedly emphasized to Taylor that the president of Boston Properties, Edward Linde, and the architect on the project, Moshe Safdie, were readily available and eager to receive comments.

What I did say was that city officials never seriously considered any suggestions about how the project could be modified or improved. As Linde often mentioned, most of the central objections to the project could be addressed only if the city and the MTA were willing to consider modifying the terms of the deal. From the beginning, the city was arrogant, shortsighted, and at variance with at least the spirit of the laws according to which such proposals are reviewed.

Joseph B. Rose
Chairman, Community Board 5
Manhattan

John Taylor replies: The quotation Rose refers to was reported exactly as he said it. He uttered the remark during a general diatribe about how the entire review process for Columbus Center was fraudulent, because while the developers and

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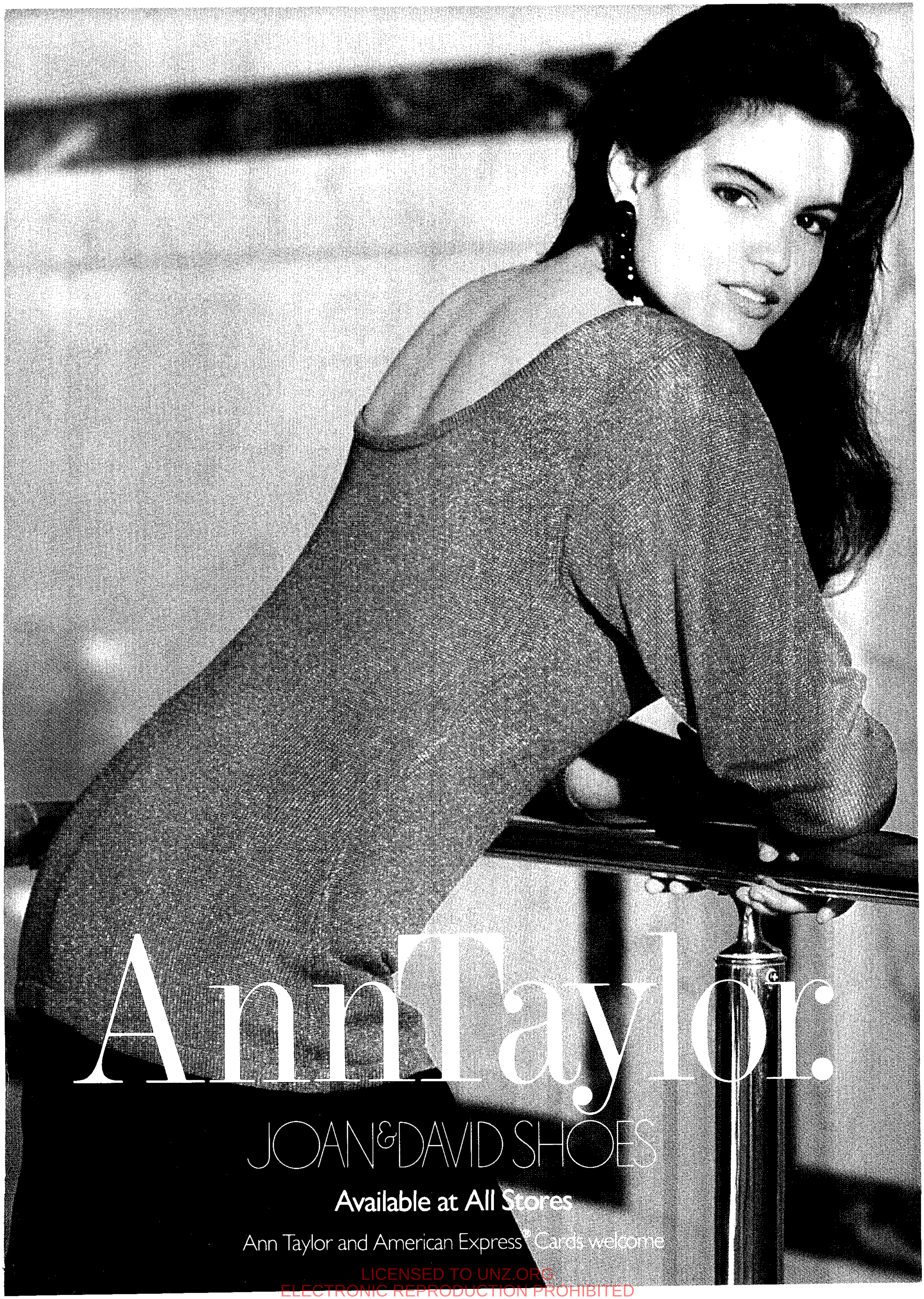
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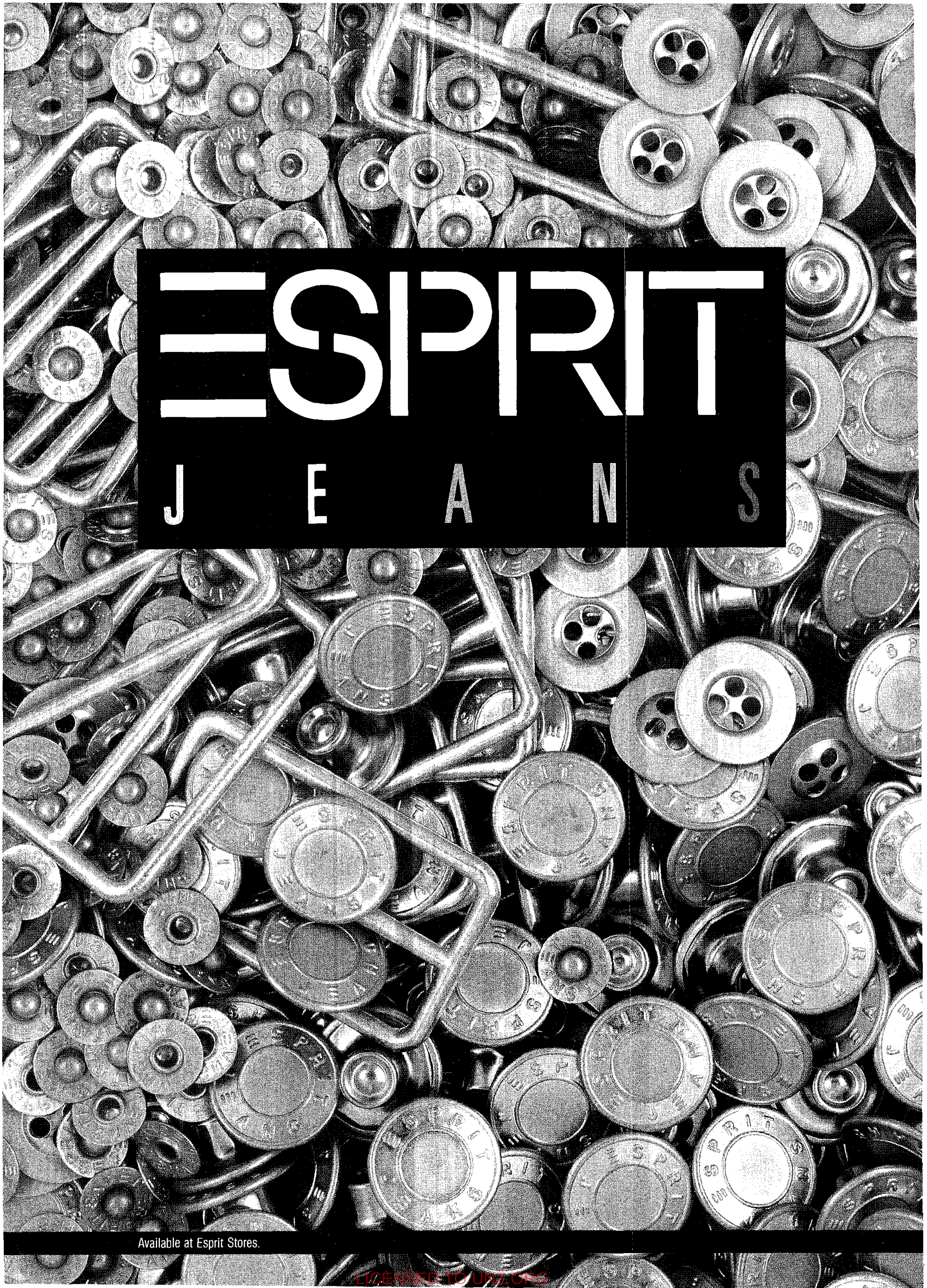
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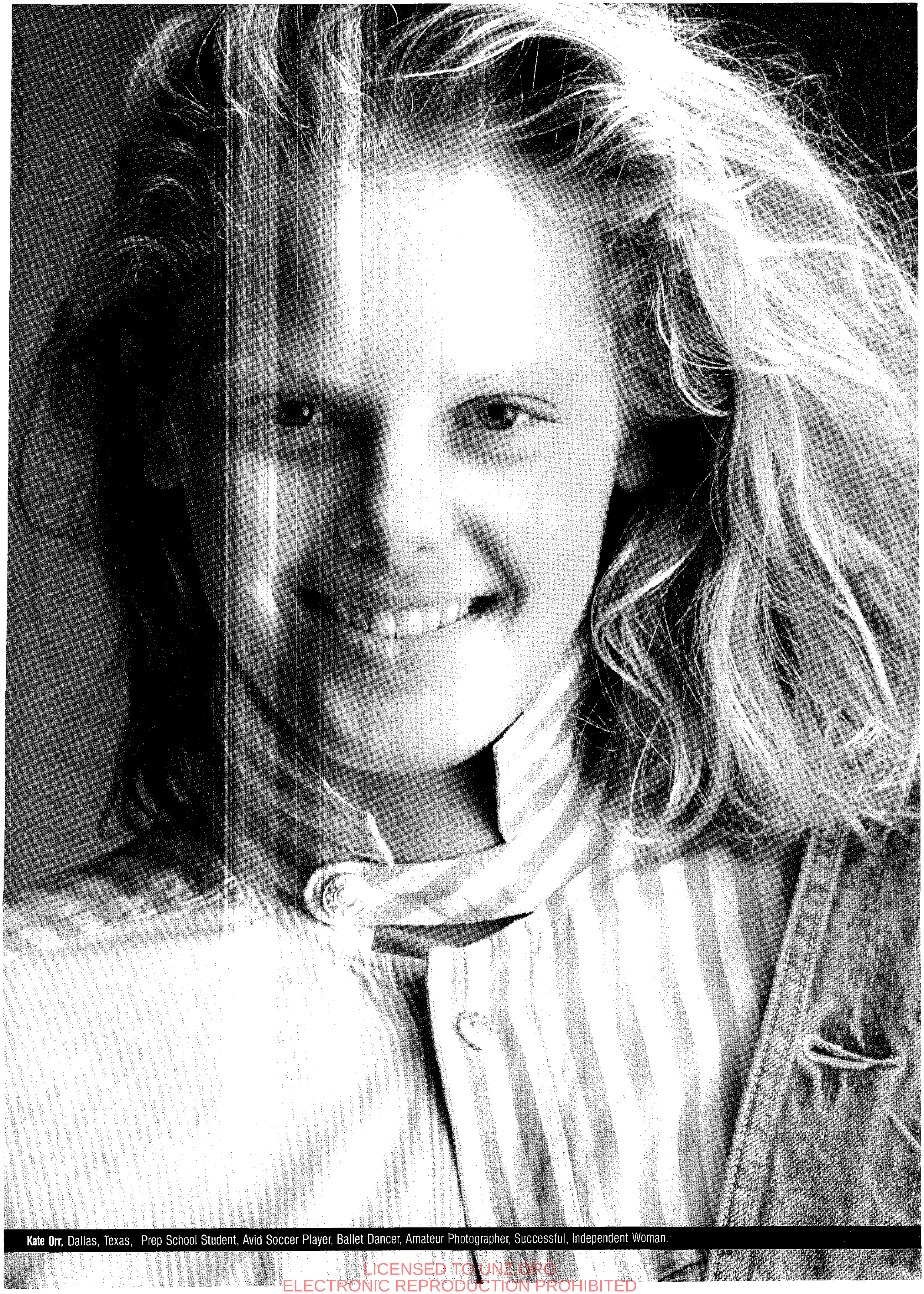
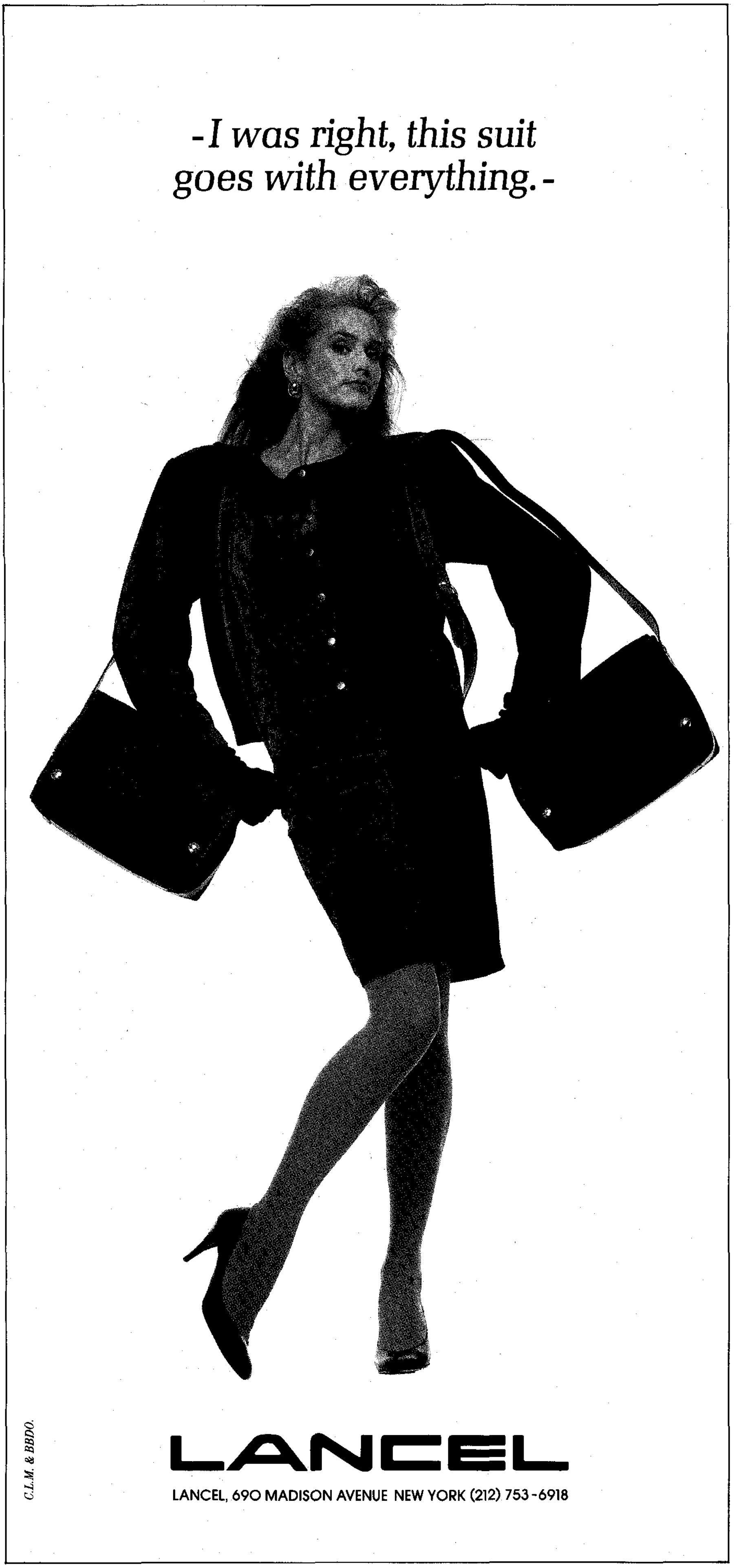


Kate Orr, Dallas, Texas, Prep School Student, Avid Soccer Player, Ballet Dancer, Amateur Photographer, Successful, Independent Woman.



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officials from the MTA and the city attended numerous meetings, they never intended to modify the building's design. As his letter indicates, Rose's feelings haven't changed.

HOW CAN A DISCUSSION OF "THE SHADOW" that includes criticism by I. M. Pei be taken as anything but a humor piece? And no discussion of any structure by Moshe Safdie is complete without a look at his building on the campus of San Francisco State University, which I, to my shame, favored.

I think that Pei and Safdie would be natural collaborators.

Jerry Bratcher
Berkeley, Calif.

WHO KNOWS WHAT EVIL LURKS IN THE heart of Mortimer Zuckerman? The Shadow does.

Chaz Miller
Silver Spring, Md.

MANY THANKS FOR "THE SHADOW." IT IS the best story written in a long time about the way the city manages to lose more than it can ever gain. The damage is caused by lack of understanding and vision on the part of city officials and, in this case, the MTA. Articles like Taylor's may give these people something to think about. Will they mend their ways and help New York City grow in a positive manner, or continue to help themselves at the expense of all other New Yorkers?

Halina Rosenthal
President, Friends of the Upper East Side
Historic Districts
Manhattan

I HOPE YOUR FEATURE ON THE DREADFUL Columbus Center project will prevent it from being perpetrated upon us.

I am less concerned about the center's shadow than about its appearance; it is downright ugly. Obviously, Moshe Safdie has no feel for this city—his building has nothing to do with New York. Houston would be a more appropriate place for it.

Richard Kussmaul
Manhattan

I DIDN'T SPEAK OUT WHEN THEY RAZED the theaters to put up hotels, because I wasn't a theatergoer. I didn't speak out when they leveled the East Side to put up office towers, because no one I knew lived there. I didn't speak out when they built the World Trade Center, because it wasn't my view they were blocking. I didn't speak out when they tore down Madison Square Garden and the Metropolitan Opera House, because, after all, they were being rebuilt. I didn't speak out when they replaced civic pride with the almighty dollar, be-

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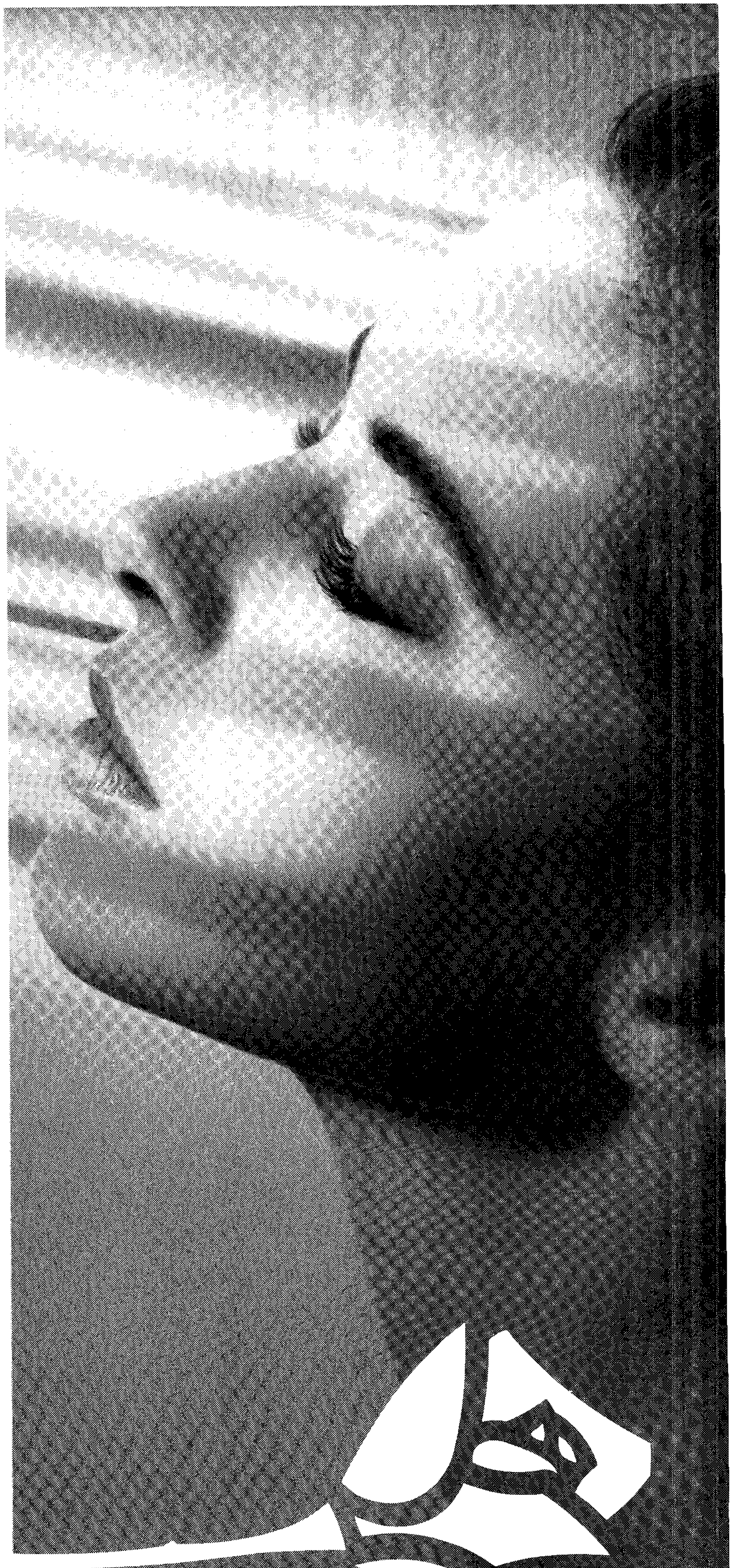

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cause I had forgotten what the words meant. . . .

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No Service

PERHAPS IT WAS ONLY COINCIDENCE, BUT it was a remarkable one. Jeanie Kasindorf reports that CBS refused to run a public-service announcement on behalf of the Coalition for the Homeless during the last 60 seconds of the October 19 episode of *Kate & Allie* ["Intelligencer: *Kate & Allie* Won't Go Homeless," October 5]. In the same issue, Patricia Burstein writes that *Les Misérables* will try to raise $300,000 for the homeless during a benefit performance on October 18 ["Fast Track: Les Merveilleux"]. That's how much it probably cost advertisers to place a 60-second ad—touting everything from cars to cologne—on CBS.

David Luhn
Manhattan

Dogging Donna

ON THE ONE HAND, THE IMAGE-CONSCIOUS, conservative Anheuser-Busch executive did not want to appear "socially irresponsible" ["On Madison Avenue: Top Dog," by Bernice Kanner, September 28]. On the other hand, Anheuser-Busch claims that Spuds MacKenzie had a "fling" with Donna Rice. Yelp! I think I need my pooper-scooper to dispose of that one.

David Curry
Manhattan

Sweet Sabbath

IN "THE BLESSED OF TIMES," CORKY Pollan writes that Jews use spices in the ceremony marking the end of the Sabbath "to excite the senses of taste, sight, and smell" ["Best Bets," September 28]. Actually, the traditional explanations are that the sweet-smelling spices help to prolong the Sabbath by carrying its sweetness into Saturday evening; the spices will help make the six days until the next Sabbath sweet; the smell will raise spirits by offsetting the sadness that one may feel at the end of the joyous Sabbath.

David L. Gold
President, Association for the Study of
Jewish Languages
University of Haifa
Haifa, Israel

Those Golden Years

ELLEN HOPKINS'S PIECE ABOUT THAT youthful couple David and Helen Gurley Brown ["Fast Track: Young at Heart," September 14] reminded me of William Holden's chilling lines to Gloria Swanson (who plays aging movie star Norma Desmond) in *Sunset Boulevard.* He says, "Norma, you're a woman of 50. Now grow up! There's nothing tragic about

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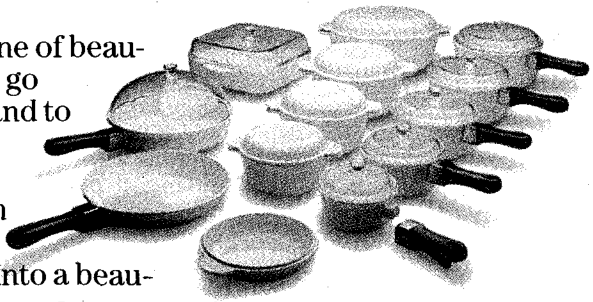

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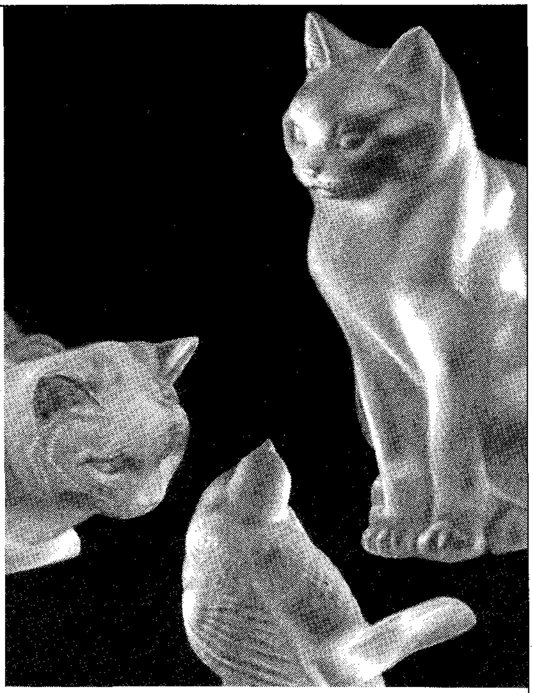
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Frank J. Cordero
Chicago, Ill.

Little Italy

"FAMILY-STYLE" [BY SUSAN SQUIRE, AUGUST 24] confirmed that opportunity knocks in America. However, the Lattanzi family is not the only Italian dynasty in New York.

The four Bitici brothers, Michael, John, Joe, and I, came to the United States in 1968. We currently own and operate the Minetta Tavern, the Grand Ticino, Chelsea Trattoria Italiana, and Toscana Ristorante. Plans for more restaurants are in the works. Lattanzis, watch out!

Sergio Bitici
President, Toscana Restaurant, Inc.
Manhattan

Space Relations

KAY LARSON'S REVIEW OF THE SHOW I ORGANIZED at the Aldrich Museum of Contemporary Art ["Art: Comedy of Mannerism," August 24] was marvelous, but contained one error. I never described this new "Nth-dimensional [artistic] space" as "a quantum world." Rather, in the catalogue I emphasize that the space is "a visual correlate for the mathematical equations" that describe it.

Eugene M. Schwartz
Manhattan

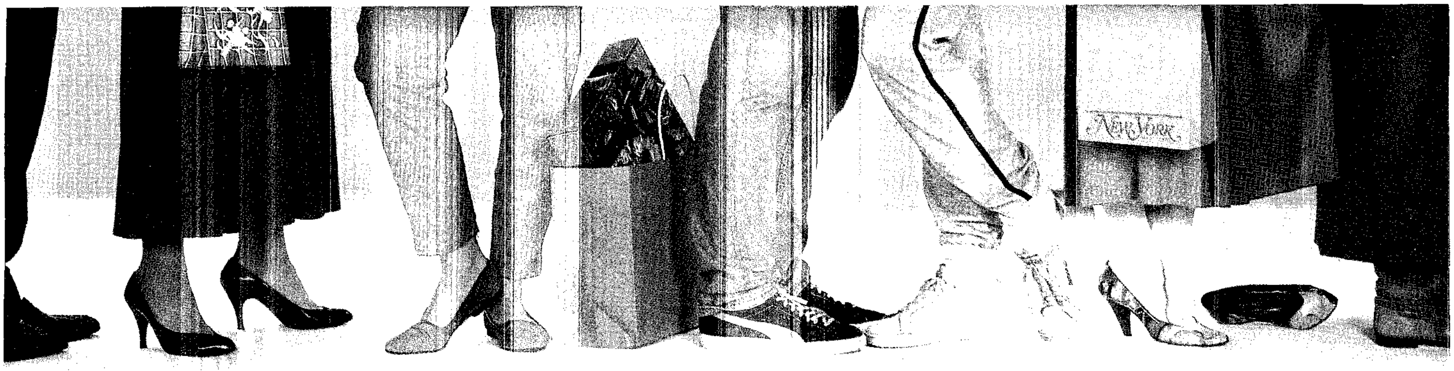
Kay Larson replies: I made no error. I would never say anything so obviously ridiculous as that the space in a Julian Schnabel painting *is* quantum space. Eugene Schwartz's enthusiasm is wonderful, but intellectual precision is not his high point. Art is not a "correlate" for equations. Schwartz creates a bogus metaphoric relationship that trivializes both art and physics. Metaphor unchained is a dangerous instrument.

The Real Thing

ALTHOUGH JOHN CRUDELE'S ARTICLE about Laser Arms Corporation ["The Big Chill," August 24] was mostly accurate, it left the reader with the impression that self-cooling cans don't exist. While the word "sham" may be used about Laser Arms Corporation, your readers should know that these cans are very real.

Currently on the shelves in Japan are chemical-based, self-cooling sake cans. Last summer, Superior Marketing Research Corporation was granted U.S. Patent No. 4688395; we expect to have limited production runs of our self-cooling beverage can available for sale by next spring.

Douglas E. Brown
President, Superior Marketing
Research Corporation
Salt Lake City, Utah



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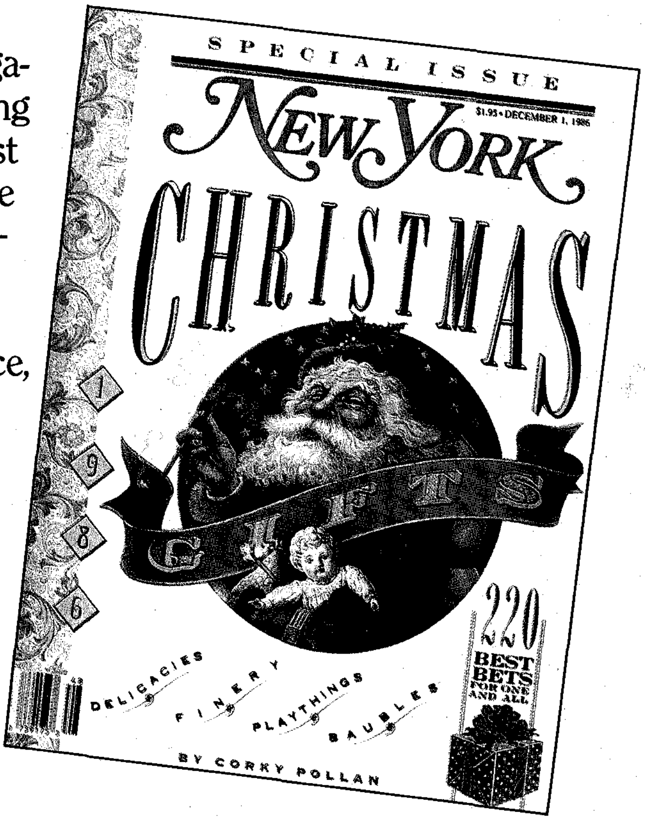

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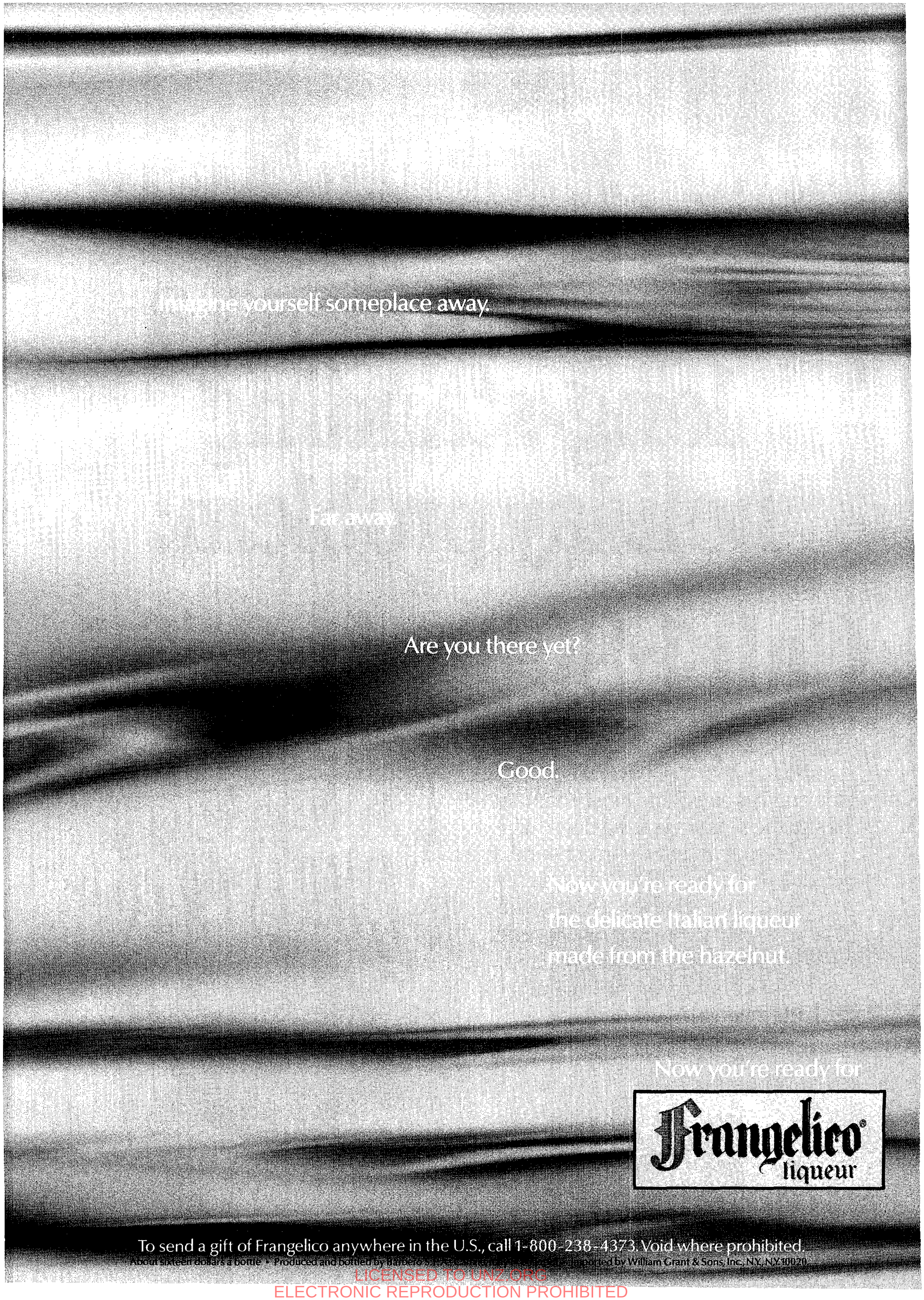

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INTELLIGENCER

BY JEANIE KASINDORF

D'AMATO VS. SCHANBERG...HARVARD FLAP...GABEL'S TALKY...LIBERTY'S MOVE

SCHANBERG COLUMN IRKS D'AMATO

Senator Alfonse D'Amato had a heated exchange with *Newsday* publisher Bob Johnson at the Columbus Day Ball at the Waldorf a fortnight ago. D'Amato, who has been smarting ever since his hometown paper failed to endorse him for re-election in 1986, was angry about a Sydney Schanberg column that appeared on October 6. The column attacked D'Amato for supporting campaign-financing reforms during his re-election bid, then voting to block a reform bill in the Senate.

D'Amato spoke at the Columbus Citizens Foundation's annual ball, where former Long Island *Newsday* editor Anthony Insolia received an award. During the speech, which praised Insolia, the senator felt compelled to add that it was "tough to get beat up by your hometown newspaper." Later, D'Amato complained to Johnson that the column "left the impression that I'm getting rich in office."

A D'Amato spokesman would say only, "They disagreed over a recent column." Johnson said, "Personally, we're good friends. But the paper takes pokes at the senator, and the senator takes pokes at us. It's the natural relationship between a newspaper and a politician."

GABBY SUKHREET VEXING LAWYER

Activist lawyer C. Vernon Mason has been telling friends that he may be forced to tell Sukhreet Gabel to find another lawyer because she is so "uncontrollable" when it comes to giving interviews to the press.

Gabel, the daughter of Judge Hortense Gabel, was hired by former cultural-affairs commissioner Bess Myerson while the judge was in the middle of ruling on how much alimony Myerson's boyfriend, Andy Capasso, had to pay his former wife.

Since the Myerson scandal broke, Sukhreet has granted innumerable newspaper and television interviews, giving detailed accounts of her relationship with her mother and her former boss. "Mason is so used to being the one who makes the decisions about press access for his clients that he doesn't know what to do with Sukhreet," says a friend. "She is so eager to talk to reporters that he can't keep track of where she is or what she has said."

Mason did not return calls for comment.

HARVARD BALKS AT B-SCHOOL BOOK

Harvard University president Derek Bok and John McArthur, the dean of Harvard Business School, have written to William Morrow to complain about *The Empire Builders,* a book about the school due out at the end of this month. It was written by J. Paul Mark, who worked there for a year as a staff researcher, and is billed as an account that "reveals a number of disquieting truths" about the B-school. Mark charges that professors gain access to confidential corporate files for academic purposes, then often use that information to land lucrative consulting contracts. He also claims that professors sometimes sell companies inside information given to the school by a competing company for academic research.

"The book is full of errors, and many parts are total fabrications," says Harvard Business School spokesman Bill Hokanson. "None of the professors or administrators he wrote about were interviewed for the book. It is laughable." Mark says, "I interviewed over 30 professors and administrators who are not mentioned in the book to protect their privacy. There are no fabrications; I stand by what I have written."

CONTRIBUTING EDITOR: PEG TYRE

745 FIFTH NABS FIRST TENANT

The owners of the FAO Schwarz building at 745 Fifth Avenue are close to signing a lease with their first tenant. A real-estate source says that the building's agent is about to close a deal with Liberty of London to move into one of the eleven "townhouses" that are being built in the former FAO Schwarz store. The space, on 58th Street, will rent for about $225 a square foot.

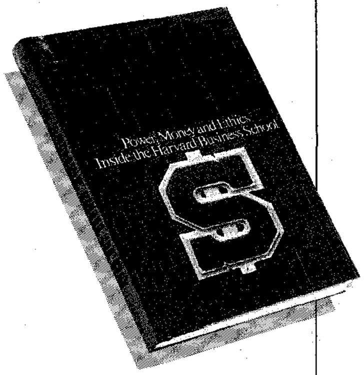
Michael Hirschfeld, the leasing agent for the building, confirmed the report. He said he expected Liberty of London and other tenants, with whom he is still in negotiations, to start moving into the building in July 1988.

CBS CAN'T HOIST MORNING ANCHOR

CBS News executives have talked to correspondents Charles Osgood and Robert Krulwich about an anchor spot on the new CBS morning news show, according to

ALFONSE D'AMATO

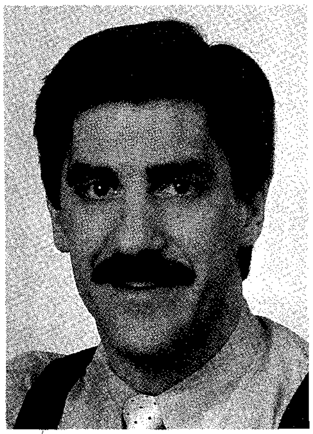
SUKHREET GABEL



HARVARD B-SCHOOL BOOK

Photographs: top, Dana Fineman/Sygma; center, *Newsday*/Ari Mintz; bottom, Donal Holway.

CBS MORNING HUNT...CLUB SCOUTING...RUDY WITH A Y...*VANITY FAIR* FAREWELL



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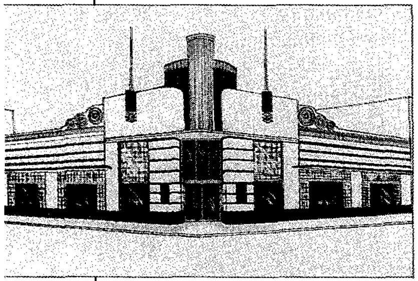

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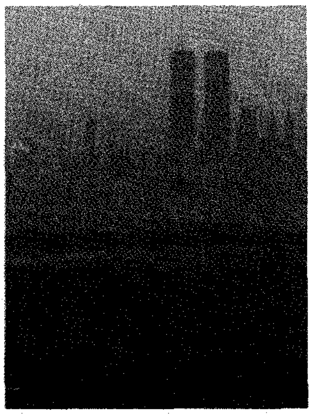

POLLUTED SKIES

a network source. The anchor will share duties with Kathleen Sullivan, who has left ABC News for the program, which will replace the ill-fated *Morning Program* at the end of November.

"They seem to be having trouble finding someone at the network who wants the job," the source says. "They offered Krulwich at least $750,000, and still no one expects him to take the job. Osgood also doesn't seem to want to do it. The other possible candidates being mentioned are Bob Schieffer, Charlie Rose from *Nightwatch,* and *West 57th's* John Ferrugia."

A CBS News spokesman says, "No final decisions have been made about the co-anchor. We expect to make additional announcements about the broadcast in the next few weeks."

RUDY SUFFERS TWO BAD SPELLS

How do you spell "Rudy Giuliani"? Many different ways. In Sidney Zion's razor-edged review of *The Prosecutors* in the *New York Law Journal* two weeks ago, he made great fun of the fact that the author, *Wall Street Journal* reporter Jim Stewart, spelled the U.S. Attorney's first name "Rudi" throughout the book.

But Stewart had the last laugh. Zion, a former Assistant U.S. Attorney in New Jersey and former legal-affairs writer for the New York *Times,* spelled Giuliani's last name "Guiliani" throughout the entire review.

FORCING BUILDERS TO CLEAR THE AIR

The Municipal Art Society, the Sierra Club, and the American Lung Association have formed an organization that will try to force the city and state to stop real-estate developers from building projects that violate the Clean Air Act. The coalition, the New York Clean Air Working Group, has hired a Washington lobbyist to try to change the federal law.

Bruce Simon, a lawyer on the Municipal Art Society's legal committee, says, "The amendment would force the city to make projects like Television City and Brooklyn's MetroTech comply with minimum air-pollution standards." The deadline to comply with the act, which empowers the federal government to withhold transportation funds from states that don't meet national clean-air standards, is expected to be extended beyond December 31.

"The largest source of air pollution in Manhattan comes from car exhaust," says Simon. "But the review process for Television City, for example, which will have more parking spaces than Yankee Stadium, won't require Donald Trump to make even minimal concessions to air quality. We are hoping to change that."

ATLAS LEAVING TINA FOR THE *TIMES*

James Atlas has left his job as a contributing editor at *Vanity Fair* to go to *The New York Times Magazine.* Atlas worked as an editor at the *Times Book Review* until 1982, and then did a three-year stint as a fiction editor at *The Atlantic* before going to work for *Vanity Fair* editor-in-chief Tina Brown in 1985.

"I left because I felt constrained by only writing profiles," says Atlas. "The *Times* is more congenial to the kind of writing I want to do—charting intellectual trends and doing literary criticism. I'm more at home here."

RESTAURANT AND CLUB NOTES FROM ALL OVER

Alan Lewis, the restaurateur who started Windows on the World with Joe Baum eleven years ago, is leaving to help Baum open the new Rainbow Room in December. Lewis, who was the director of Windows on the World, will stay on to run the Rainbow complex (cocktail lounges and restaurants on the sixty-fifth floor of the RCA Building, twelve private dining rooms on the sixty-fourth). Although his replacement at Windows on the World hasn't been named, Lewis says he is leaving it "in the hands of a marvelous staff." . . .

Bruce Zimberg, an owner of Il Palazzo, the grand Italian café in the Flatiron district, has signed a lease for a new restaurant on Third Avenue at 73rd Street. Zimberg says the restaurant will "be very large and cater to a young crowd. It will be a downtown idea moved uptown." . . .

The owners of the China Club have opened a club in Miami Beach and are planning to open one in Los Angeles next March. Danny Fried, who started the China Club in 1985, took over the former Warsaw Ballroom on Collins Avenue in the heart of Miami Beach's Art Deco district and has remodeled the interior to look like the New York club. "It's an incredible building from 1936 with the exterior now done in black and white and gold and silver and a little touch of red," Fried says. "When you walk down Collins Avenue, it literally stops you dead in your tracks."

Photographs: top, courtesy of CBS; bottom, FPG.

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DANGER POINTS

KEY DATES FOR THE MARKET

STOCK PRICES SEEMED OUT OF CONTROL on September 15, when rising interest rates and a weakening dollar pushed the Dow Jones industrial average down 46 points. But the decline that day may actually have been a predictable one.

September 15, it turns out, is Respect for the Aged Day in Japan, a national holiday on which banks and the Tokyo Stock Exchange are closed. Without the usual feverish Japanese trading, the American stock and bond markets sank in a wave of selling.

Wall Street has always been attuned to timely developments, such as changes in interest rates and corporate profits. But these days, with the stock market reeling in an almost arbitrary fashion, even obscure things like Japanese holidays seem to have an impact.

While that 46-point drop on Respect for the Aged Day was substantial, it was only part of a much broader pattern: As of the middle of last week, the Dow was down 250.21 points, or 9.4 percent, since September 1. The two-month slide (largely blamed on rates and the dollar) is stimulating the first serious debate as to whether the five-year bull market for stocks is running into trouble.

NEWSMAKERS: *Fed chairman Alan Greenspan, analyst Robert Prechter.*

"People are afraid," says Edward Nicoski, managing director of research for the Minneapolis-based brokerage firm Piper, Jaffray & Hopwood, Inc. "I sense more fear in the market than I have for a long time."

The billion-dollar question on Wall Street now is, What else can go wrong? And while it's impossible to know when pressure on the stock market will ease, sharp-eyed professionals say a few key events, some less obvious than others, could chart a path for Wall Street in the coming months. For example:

☐ *Robert Prechter.* The 38-year-old market technician and proponent of the Elliott Wave theory of stock investing showed his clout on October 6, when his bearish comments about stocks helped cause a then-record 91.55-point drop in the Dow. Prechter gives his subscribers advice on the market every Monday, Wednesday, and Friday at 5 P.M. via a recorded telephone message. But his newsletter, which carries the most clout, isn't scheduled to come out again until around November 2. It takes anywhere from one day to a week for subscribers to get the newsletter, but Prechter occasionally puts out written bulletins when market conditions warrant. Prechter, though, is unpredictable; he could say something nice about the market and help stocks.

☐ *Leading Economic Indicators.* A key measure of economic health, the index of leading economic indicators is due to be released on October 30. Hugh Johnson, an economist with First Albany Corporation, is predicting the index will decline 0.5 percent, which would be its first drop since last January. If so, it could be troublesome for the stock market, which values economic expansion.

☐ *Consumer Prices.* The government is to release this September's data on October 23, and a jump in consumer prices could stir inflation fears. Gross-national-product data for the third quarter, scheduled to come out the same day, is less important, except for some inflation figures that are contained in the report.

☐ *The Reverend Jesse Jackson.* Wall Street may soon start worrying about the 1988 presidential election if Jackson, who is considered hostile toward business, scores some victories in the Democratic primaries. Look for the investment community to begin focusing on politics around November 3, this year's election day. The key dates, however, aren't until February 8, February 16, and March 8, when the first primaries and caucuses are held. At that point, says Susan Simon, a political economist with E. F. Hutton in Washington, a strong bid by Jackson—or even the emergence of any Democratic front-runner—could cause tremors on Wall Street, especially in the absence of strong contenders among the Republicans.

☐ *Culture Day.* November 3 is another one of those Japanese holidays that could reduce trading volume on the United States equities market. Earlier this year, when the stock market was flying high, American stock prices usually went up on Japanese holidays. Now that Wall Street's mood is dour, the opposite seems to be happening.

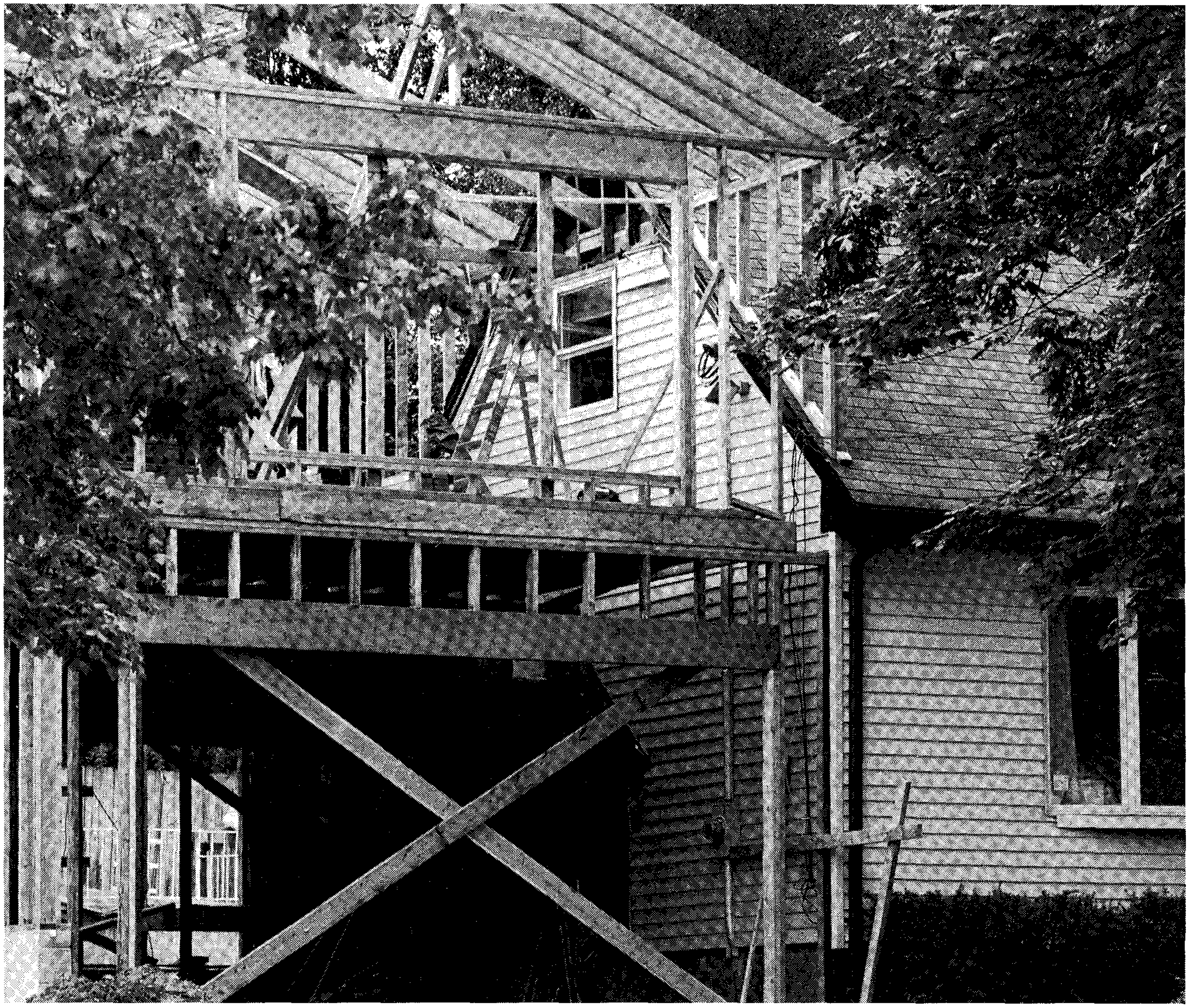
☐ *Money Supply.* Figures come out every week, and Wall Street generally ignores them. But the broader and more important M2 money-supply figures come out next on November 12, and they could show a continued drop in liquidity, an indication that Americans have less money to spend on cars and other things important for the economy and that they have less ready cash to put into stocks.

☐ *Federal Reserve Board.* Investors were attentive to the goings-on at the Fed long before Alan Greenspan took over from Paul Volcker as chairman this summer. The nation's central bank has recently been tightening its monetary policy and driving up interest rates, a development that Wall Street doesn't like. Many experts are expecting the Fed's 6 percent discount rate to be hiked soon. Beyond that, the Fed's policy-making Open Market Committee is scheduled to meet on November 3, and stock and bond investors could start worrying about the outcome of that meeting days or even weeks in advance.

☐ *Trade Deficit.* Sometime in mid-November, the U.S. Commerce Department will disclose September figures on American imports and exports. The August figures, released last week, showed a $15.7-billion deficit. If the deficit doesn't shrink soon, it could further aggravate the weakness in the dollar and fan protectionist feelings in Congress. Wall Street is already bothered by the dollar's decline, and would be worried even more if a trade war were to break out between the United States and Japan.

Other events that might affect the market don't fit into a neat timetable. If the Iran-Iraq war further disrupts oil supplies, Wall Street could start worrying more about inflation. Corporate profit reports for the third quarter are just com-

Photographs: right, Rob Nelson/Picture Group; left, Diana Walker/Gamma Liaison.



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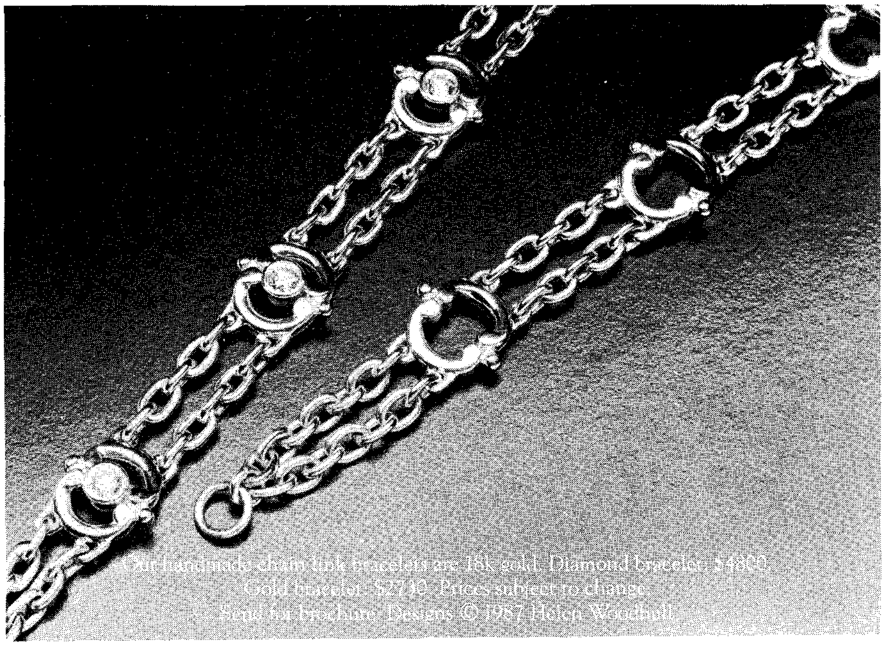

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ing out, and monetary authorities in West Germany and Japan could decide at any time to change the direction of interest rates in those countries.

Any of these events, of course, could turn into good news for the stock market—if the trade deficit shrinks, for instance, or if the Fed doesn't tighten interest rates further. But many savvy investors these days are anticipating the worst.

HOUSING PUZZLE

INTEREST RATES HAVE BEEN GOING UP, but so far, demand for new homes remains strong. How long can home-buyers tolerate higher mortgage rates?

Not much longer, predicts Richard Mount, senior economist at Merrill Lynch Economics, who tracks housing construction. "The run-up in [interest] rates through October would normally have had a larger impact on housing starts, had it not been for adjustable-rate mortgages," says Mount.

As it turns out, new-home start-ups are still brisk, currently running at an annual rate of 1.6 million, despite the fact that 30-year fixed-rate mortgages are now at 11.2 percent and rising. Last year, when fixed-rate mortgages were under 10 percent, about 1.8 million new homes were built.

Mount says new-home demand remained strong because many potential home-buyers refused to abandon their plans when interest rates rose last spring. They simply opted for lower-cost adjustable-rate loans, which are usually two percentage points below fixed-rate loans. About 47 percent of all mortgage applicants these days pick adjustable loans, up from just 19 percent last spring.

But there's a catch. Mount says only about 50 percent of all would-be home-buyers appear willing to accept adjustable loans. When that saturation point is reached, demand for new homes will weaken.

What then? Home-buyers will either abandon their plans altogether or settle for lower-priced resale homes, which now go for only 80 percent of the cost of a new home.

Not everyone is sour on the new-home market, however. Barbara Allen, a Prudential-Bache analyst, recently upgraded her opinion of home-builders Hovnanian, Kaufman & Broad, Lennar Corporation, Ryland, Toll Brothers, and Standard Pacific. She thinks consumers won't be deterred by interest rates at current levels. "Americans want to buy homes, and they are going to buy them."

NORTHERN IRELAND PROTEST

SOUTH AFRICA'S POLICY OF APARTHEID provided some investors with a cause to rally against, and now a similar movement may be building against Northern Ireland.

Five states and three cities in the United States are already monitoring their government-controlled pension funds for investments in companies that don't adhere to the MacBride Principles, a set of equal-opportunity guidelines for Northern Ireland, developed in 1984.

"If company A is unable to indicate that it's improved its hiring practice, then the state pension funds will have to sell that stock," says Suzanne Harvey, an analyst with Prudential-Bache Securities. The various legislation, however, does not require companies to pull out of Northern Ireland, so "it's not going to be the kind of issue South Africa was," she says.

Laws in the eight jurisdictions differ, but generally they are intended to ensure that American companies in Northern Ireland do not discriminate in the hiring of Roman Catholics, Harvey says.

The five states with MacBride Principle legislation already on the books are Connecticut, Rhode Island, New Jersey, New York, and Massachusetts. The three cities are Hartford, Philadelphia, and Wilmington, Delaware. Harvey says six other states, including California, which has huge pension-fund assets, have Northern Ireland legislation pending, and similar guidelines are being studied in a dozen other jurisdictions.

DART'S U-TURN

THE HAFT FAMILY ISN'T THE TYPE TO MISS an opportunity. Take, for instance, the day Paul David Herrlinger, a Cincinnati investor, announced a bogus takeover bid for Dayton Hudson on the Dow Jones News Service. At the time—last June 23—the Hafts' Dart Group was embroiled in a takeover battle with Dayton Hudson.

Herrlinger's $70-a-share "bid" caught Wall Street off-guard and caused a brief run-up in the stock price. What did Dart do?

Despite its announced intentions to acquire all of Dayton Hudson, Dart was quick to sell the retailer's stock. According to documents filed with the Securities and Exchange Commission (and unearthed by Vickers Stock Research), Dart Group sold 666,000 Dayton Hudson shares—just under a quarter of its holdings—on the day Herrlinger's "bid" pushed the price to a high of $63 a share.

The documents don't disclose the price at which Dart got out, but takeover specialists suspect that the company moved fast enough to unload the stock near the top price that day.

Dart Group sold another 1.2 million shares over the next few days, but then reversed itself again in August and by late September owned 4.6 million. ▬

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MOVING PICTURES: *Detective Thomas Moscardini tracks art theft.*

TREASURE HUNT

FRANK DEMICHELE, A RETIRED BUS driver from Queens, thought he was doing business with a no-questions-asked art dealer. The man in the SoHo art gallery looked the part—trim build, wavy brown hair, closely cropped mustache, a dignified air. He seemed to know what he was talking about, too, and clearly knew the value of the stolen Renoir masterpiece, *Portrait of Madame Louis Pratt,* he was about to purchase. No wonder. Beneath the art dealer's disguise was a detective who carried a .38-caliber pistol in the small of his back. Thomas Moscardini understood what the painting was worth—more than he had earned in his seventeen years on the New York City police force.

In a private office in the gallery, Moscardini unwrapped the painting. He knew his art, but he was not a forgery expert. Still, the radiance of the portrait told him instantly that the painting was no fake. He nodded in approval.

"Just let me get my guy who's outside this door to come in here and authenticate the picture," he said. "Then you'll get your money."

He opened the door. A team of seven plainclothes detectives who had been posing as gallery browsers and employees gave Moscardini five seconds to scoop up the portrait. As the policemen streamed into the room, their guns drawn and badges gleaming, Moscardini quietly left, his treasure intact.

There is a three-inch stack of paper on the left-hand side of Detective Moscardini's desk. It consists entirely of international stolen-art notices sent out by INTERPOL. The notices arrive in Moscardini's office just about every day—a testimony to the mounting art crime wave.

Moscardini's job is to put a dent in that stack and the 200 unsolved stolen-art cases that fill the three black cabinets in his office. It is a task that sets him apart from the rest of the 475,000 policemen, 9,300 FBI agents, and 1,000 U.S. Customs agents in the United States. He is the only law-enforcement officer in this country working full-time for the recovery of stolen art—despite the fact, he says, that "art theft ranks second only to narcotics trafficking as the world's largest illegal business."

"It all comes down to dollars and cents," says Moscardini. "What other illegal venture is as profitable as drugs except the sale of stolen art? What else can you move so easily? What else is increasing in price so rapidly?"

As the price of art soared in the last several years, it was followed by a corresponding rise in the number of art thefts. In 1980, the International Foundation for Art Research, an organization that maintains an art-theft archive, recorded 1,649 objects stolen worldwide and only 207 recoveries. Last year, the figure for thefts reported was 2,686; 396 objects were recovered.

Compounding the art-theft problem is a judicial system that seldom comes down hard on the thieves. The few who are caught can expect sentences lighter than an Impressionist's brushstroke.

"By and large, the sentences are nothing," says Lynn Stowell Pearson, until recently director of IFAR's art-theft archive and now at Sotheby's. "Jails are overcrowded. Society views art theft as a victimless crime."

Frank DeMichele, the man who tried to sell Moscardini the stolen Renoir, pleaded guilty to his crime and was given five years' probation.

"That was that," says Moscardini about his biggest bust. "The system is the system. I have no control over it. I did my part."

In the gray maze of government bureaucracy at 1 Police Plaza, the fourteen-story hub of the New York City Police Department, Moscardini's office is a tiny island of color. Large, splashy reproductions of paintings by Monet and Kandinsky dominate the room. There are posters, prints, and postcards. Art books bulge from the sagging shelves.

Learning about art has always been a passion for the 41-year-old Moscardini. Born in Brooklyn, he joined the Police Department in 1968 after a failed attempt at becoming a commercial artist. For eight years, he was a patrolman in Coney Island, eventually working his way up to the dangerous world of undercover narcotics investigations. The higher he rose in police work, the deeper his dream of one day becoming an artist was buried. But he was lucky. His superiors knew of his interest in art.

When Detective Robert Volpe, New York's original art policeman, retired in 1983, Moscardini was offered his position. Once he signed on, Moscardini enrolled as an art-history major at the College of Staten Island, not far from where he now lives with his wife and two children. He visited museums, IFAR, U.S. Customs, and the FBI to learn as much as he could about art theft. Then he went door-to-door on Madison Avenue and in SoHo, introducing himself to gallery owners and telling them to call him if they ever had suspicious-looking customers or were offered art that seemed priced a bit too low.

He had his subtle brushes with snobbery. It was inevitable. He was a cop from the boroughs plunked in the middle of the uptown elegance of the New York art

Photograph by John S. Abbott.

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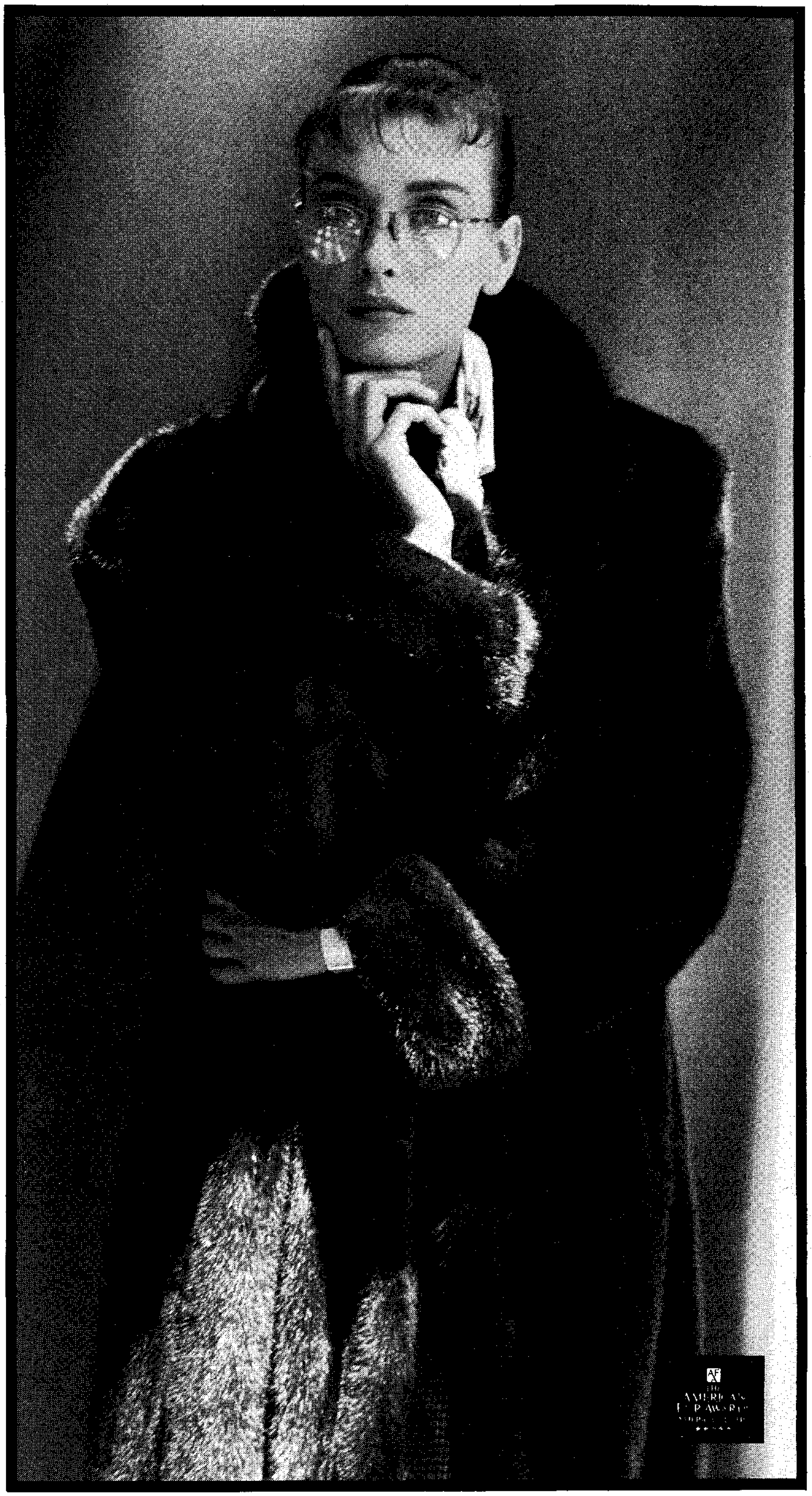

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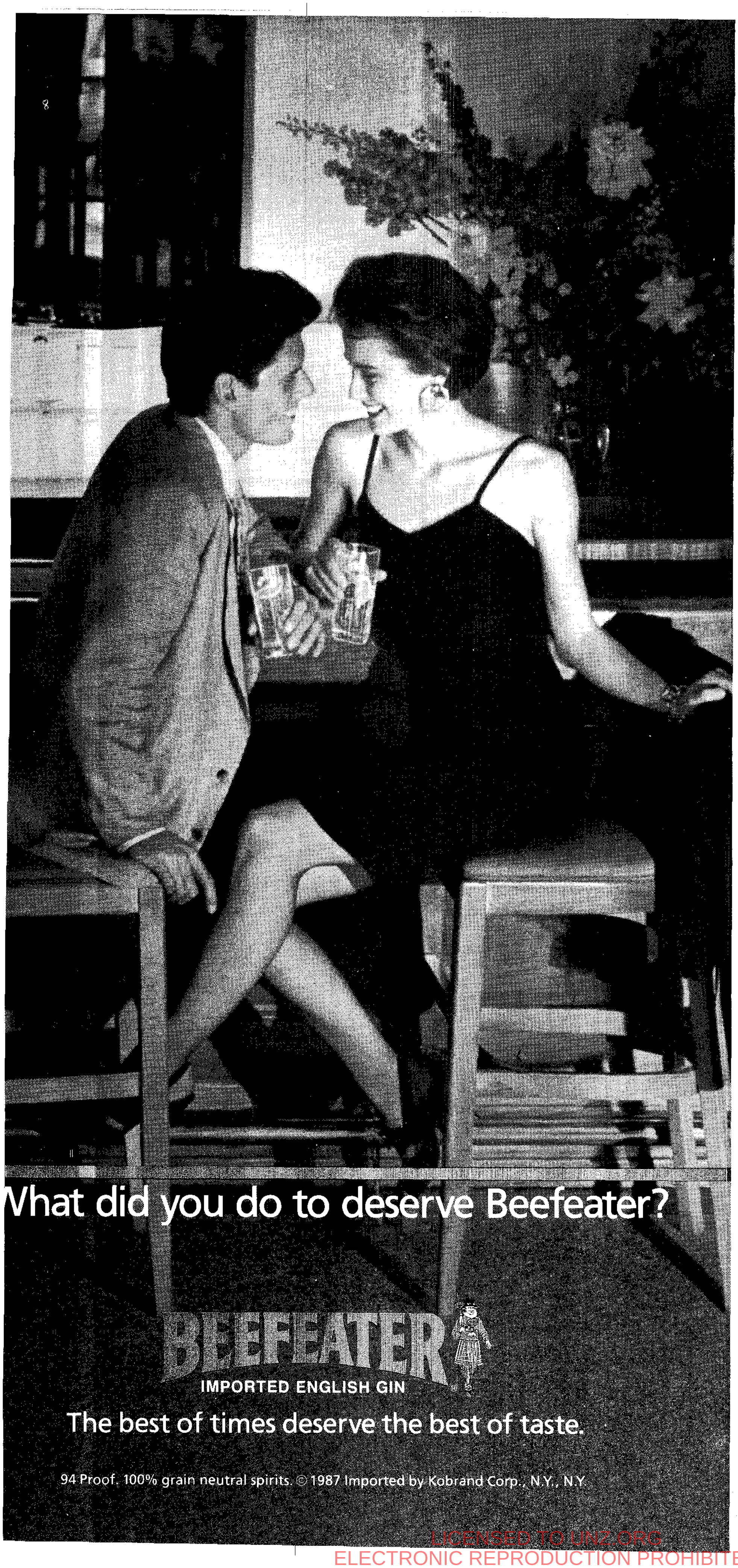
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world. He was an outside observer of a game played mainly by the rich. But when trouble came along, the players turned to Moscardini.

It is ten in the morning and already Moscardini's phone is overloaded. One call involves a $40,000 Iraqi manuscript that was in a briefcase stolen at La Guardia airport almost a year earlier. It has turned up in a Fifth Avenue gallery. On another line, a gallery owner wants Moscardini to arrest a shady dealer who owes him money.

Now he's on the telephone sorting out the details of an inquiry from a dealer. A man is asking a surprisingly small amount of money for a Remington sculpture.

"Any edition number?" asks Moscardini. "No? . . . You're not being very helpful. . . . But you're sure it's an Indian on a horse? I'll check my files."

He hangs up and walks around his desk to one of his three cabinets and pulls open the drawer marked ARTISTS. He pulls out the Remington file. Nothing on an Indian on a horse. "But my files aren't complete," he admits, slapping the stack of INTERPOL notices.

Though INTERPOL's stolen-art bulletins are one of his resources, they are by no means comprehensive. In fact, there is no all-inclusive source. Investigators like Moscardini simply try to call a small number of people who know about stolen art. Today, as on many other days, he calls IFAR.

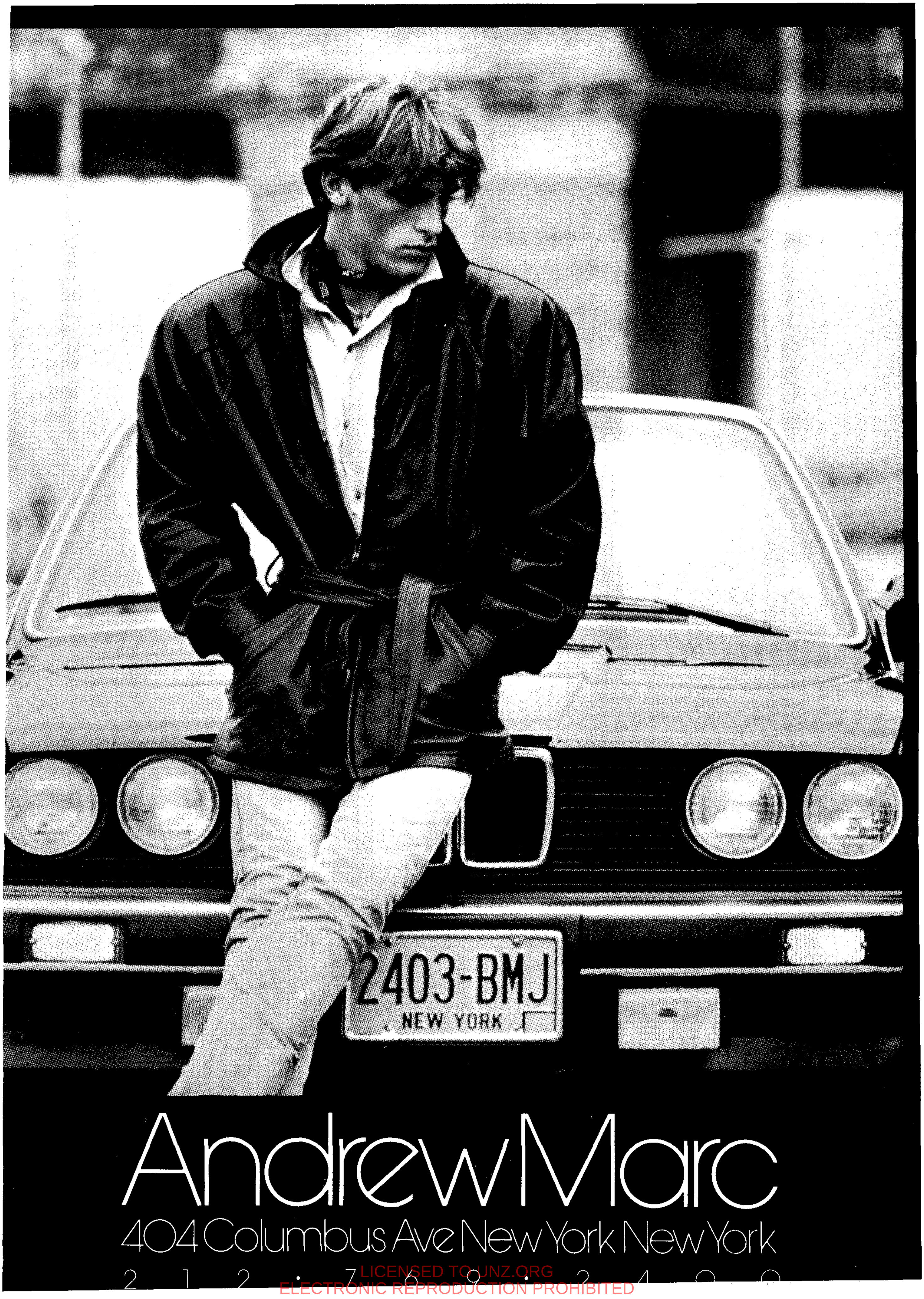
"Got an inquiry for you. Remington sculpture. It's an Indian with a spear on a horse in full gallop." He waits 30 seconds. "It's clean? Great. Thanks."

He punches another button on his telephone. It is the owner of the gallery who asked about the Remington.

"We came up with nothing," he tells him. "It looks okay to us."

After he hangs up he says, "If it was hot, it wouldn't have been the first time they've been stuck with something. Even the best get fooled."

Most art, says Moscardini, is stolen by smart thieves who usually avoid well-known works, which are hard to fence. They concentrate on objects in the five- and six-figure range. At the moment, Moscardini is tracking a group of artworks worth $1 million. And amateurs get in the act, too. Two years ago, a $500,000 Miró painting disappeared from the apartment of James Johnson Sweeney, a former director of the Guggenheim Museum. Two weeks later, his part-time nurse, Bridget Hickey, was charged with criminal possession of stolen property. Not knowing the value of the painting, she had made the mistake of taking it to the Peter Findlay Gallery on Madison Avenue for an appraisal. The alert owner, leery of a stranger walking in off the street with a valuable painting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under her arm, called Moscardini, who arrested her.

Sometimes, Moscardini comes across collectors who steal because they love art. During one of his regular tours of SoHo, he glimpsed a man carrying an unwrapped sculpture out of the Paula Cooper Gallery. The man fit the description of someone who had been spotted in other galleries just before the disappearance of several works of art. Moscardini jumped out of his car and dashed through a thick stream of Houston Street traffic to apprehend Louis Hillen, 31, a commercial artist from Guttenberg, New Jersey. Under questioning, Hillen told Moscardini that he stole art because he liked it. The police found his apartment decorated with $230,000 worth of stolen paintings and sculptures.

Detective Moscardini guns his small, inconspicuous car through the garbage-strewn streets of the Lower East Side just north of 1 Police Plaza, and drives to SoHo.

"I like the stores here," he says. "But it's so expensive. Shirts for $140. For that money, I want the suit that goes with it."

He has come to check out the new exhibitions and stop in at a small gallery that was recently burglarized. It's no Renoir he's investigating, or even a Rouault—Moscardini nabbed a stolen Rouault Christ this August (the case is still pending). Today, it's just an oil painting by an obscure artist. The dealer is waiting anxiously for Moscardini.

"I don't know what happened," he says. "When I went to the bathroom the other day, it was gone when I came out."

The bathroom is in the rear of the gallery. The gallery door was unlocked. He was alone. It's a simple case of shoplifting.

The dealer says that the painting, by Harvey Redding, is valued at $4,000. Moscardini says the thief will be lucky to get $200 for it. There is nothing he can do except record the theft in his files.

"The artist is shocked," says the dealer. "He can understand someone stealing a Cézanne or a Picasso. But who steals a Harvey Redding?" Moscardini nods as he leaves the gallery. He can offer little more than sympathy.

He spends the rest of the afternoon visiting some blue-chip galleries. He talks to owners, checks out the security systems, and keeps an eye on the customers. Mostly, though, he looks at the art. His pleasure is obvious. It's as though he could spend forever strolling from gallery to gallery admiring the works on display.

But it's getting late, and a storm is approaching. Dark clouds brush the tips of the skyscrapers of lower Manhattan. A few large drops of rain splatter on the sidewalk. The stack of stolen-art notices has probably grown another inch in Moscardini's absence, which means that the only full-time art policeman in America has still more cases to solve. ■

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STICKING TO HIS GUNS: *"He can be beaten," says one local Democrat.*

MOYNIHAN'S BUMPY ROAD

A FEW WEEKS AGO, AT A PUBLIC FORUM IN the upstate town of Gloversville, an elderly woman approached the microphone and murmured a question to Senator Daniel Patrick Moynihan. The woman seemed embarrassed; the senator gently encouraged her to speak up. "It's about . . . it's about AIDS," she said, her modesty dissolving into a lather of mean-spirited indignation. "They say our Social Security money is going to these . . . these people with AIDS."

"*Well,*" said Moynihan in the syncopated, ballistic fashion that is his trademark. "Yes. It is."

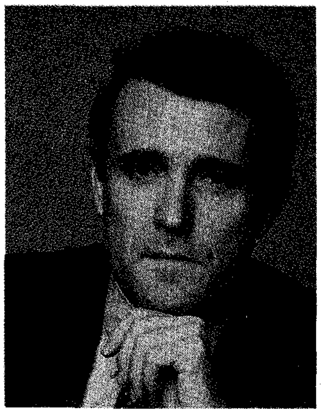
There followed a clear, concise, and rather delightful lecture on the history of Social Security legislation. The senator summoned the ghosts of F.D.R. and his secretary of labor, Frances Perkins. He traced the growth of the welfare system from an obscure section of the Social Security Act of 1935, intended to help the widows and orphans of coal miners, to the current national disgrace. He explained that AIDS victims are entitled to "disability" insurance under Social Security, just like anyone else unable to work. He put in a plug for himself, noting that he is chairman of the subcommittee that oversees Social Security. "It's my job, and I see to it," he said, adding that the system was on firm footing now. "So don't let anyone tell you that your Social Security is in danger."

And then he spoke about compassion: "You know, AIDS takes no prisoners; everyone dies. Shouldn't we help these poor souls if we can? Surely, they are the children of God, too."

There was a silence in the room, which was packed with small-business owners and workers, average folks. It was a classic American scene—democracy in action and all that—and Moynihan had them caring, however briefly, about the victims of AIDS. Finally, the woman broke the spell: "If there's so much money in the funds," she asked, "why can't we get an increase?"

There was laughter then, and applause. "Next question," Moynihan said brightly.

These should be boon times for Daniel Patrick Moynihan. After decades of controversy and contention, he has entered into something resembling a political state of grace; once a maverick—Nixon's favorite Democrat—he has emerged as a respected party elder and distinguished statesman, and he has done it by sticking to his guns. He is well respected by his constituents; they have sent him to the Senate twice—the last time, in 1982, by a record margin, and his popularity remains high, according to recent polls.



CHALLENGER?: *Giuliani.*

Most important, Moynihan is nearing what may be the successful conclusion of his courageous, quarter-century-long campaign for welfare reform. He has gathered 56 co-sponsors for his "Family Security Act" in the Senate; a companion bill appears destined to breeze through the House. The only question is White House approval, and Moynihan hopes his old compatriot Howard Baker will be able to steer the thing past the gnatty swarm of ideologues who hear the word "welfare" and reflexively say no.

While the immediate impact of the bill itself is less than earth-shattering, its passage would be historic: It would require fathers to take financial responsibility for their children. "Even if it's only $15 per month," he says, "they must be made to pay." It would address the social pathology of chronic dependence, providing encouragement and some (small) support for education, job training, and day care. It would not penalize two-parent families. It would be the first successful attempt to address these issues since the widows' and orphans' fund—a triumph, to be sure.

So, these *should* be boon times for Moynihan—but one senses they are not. He has always been a charming man but never an easy one, and he seems to have grown more difficult in recent years. Last spring, the *National Journal* reported that Moynihan was "rapidly approaching [a] record for staff turnover. He's run through three administrative assistants in the past 15 months, and several other key staffers as well." The most disturbing departure was that of Harrison "Lee" Rainie, the former *Daily News* reporter who served as Moynihan's chief of staff—until the senator tried to blame him for barring a Buffalo reporter who had written an unfavorable story from Moynihan's weekly local press briefing. "Sir," Rainie said, in front of the assembled press corps, "that was a direct order from you." Moynihan quickly apologized, pleading a fleeting distemper.

"That was very unfortunate," says a Moynihan associate. "But Lee reacted like a journalist, not a staffer. I think a more experienced press person's instinct would have been

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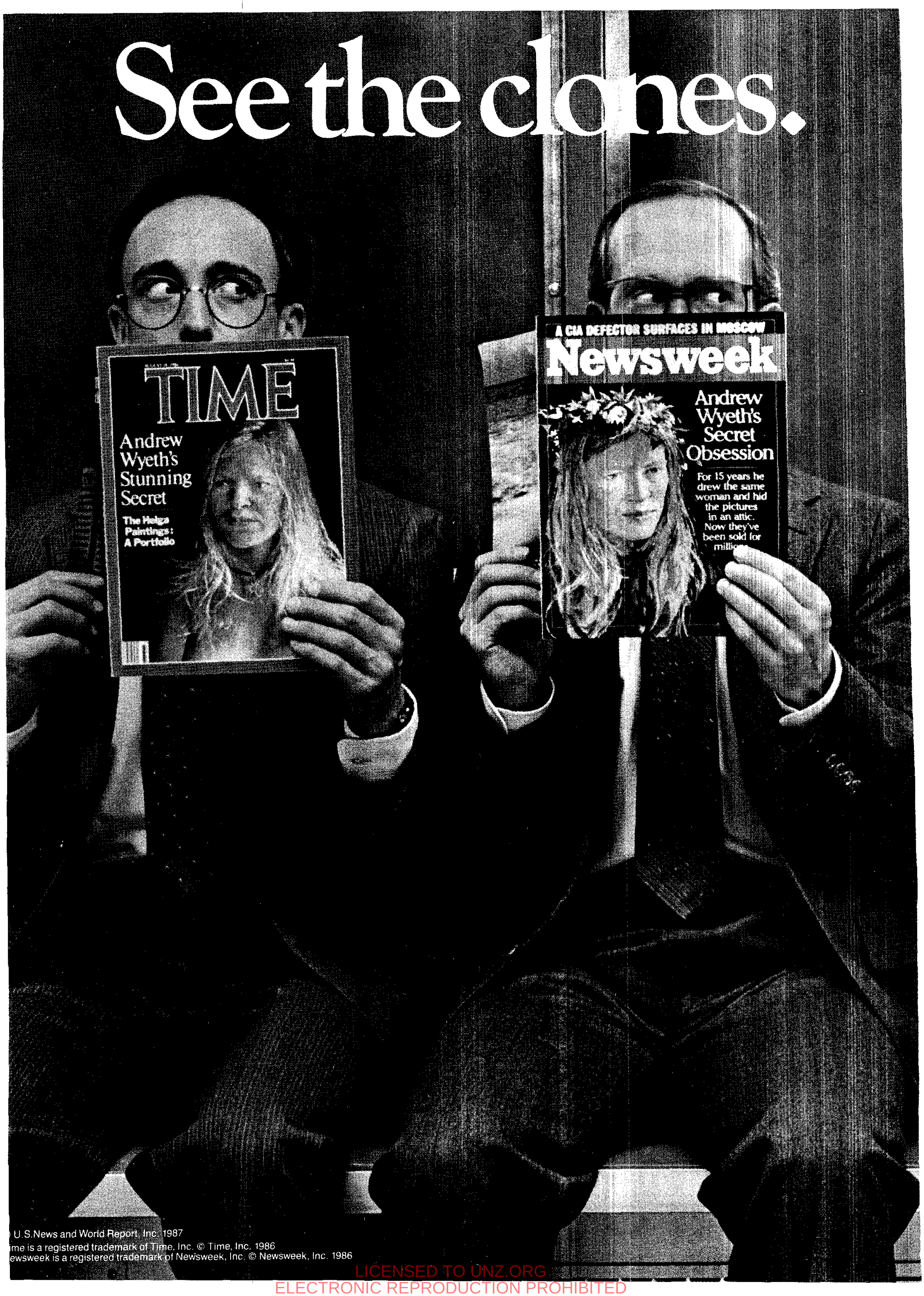
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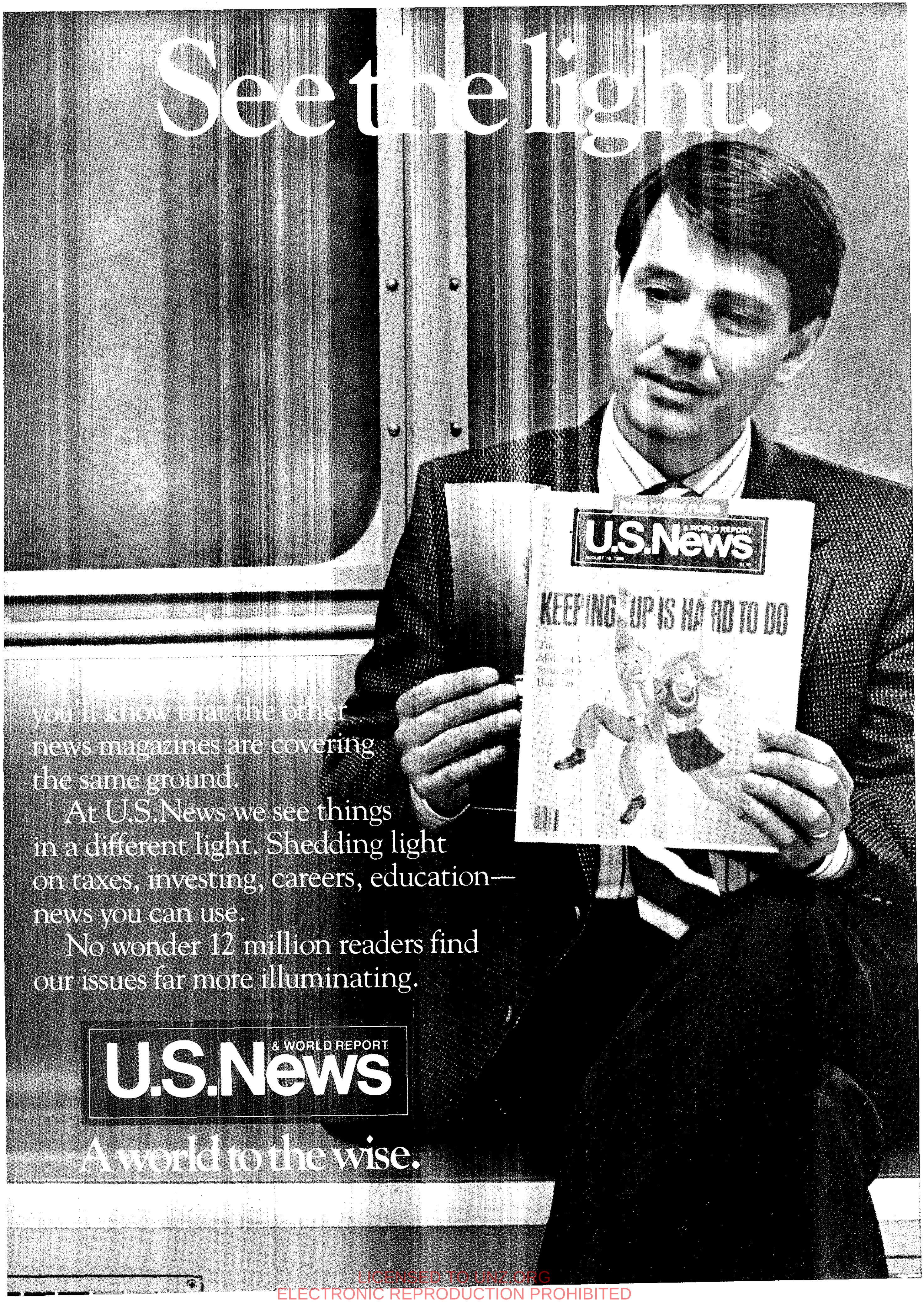

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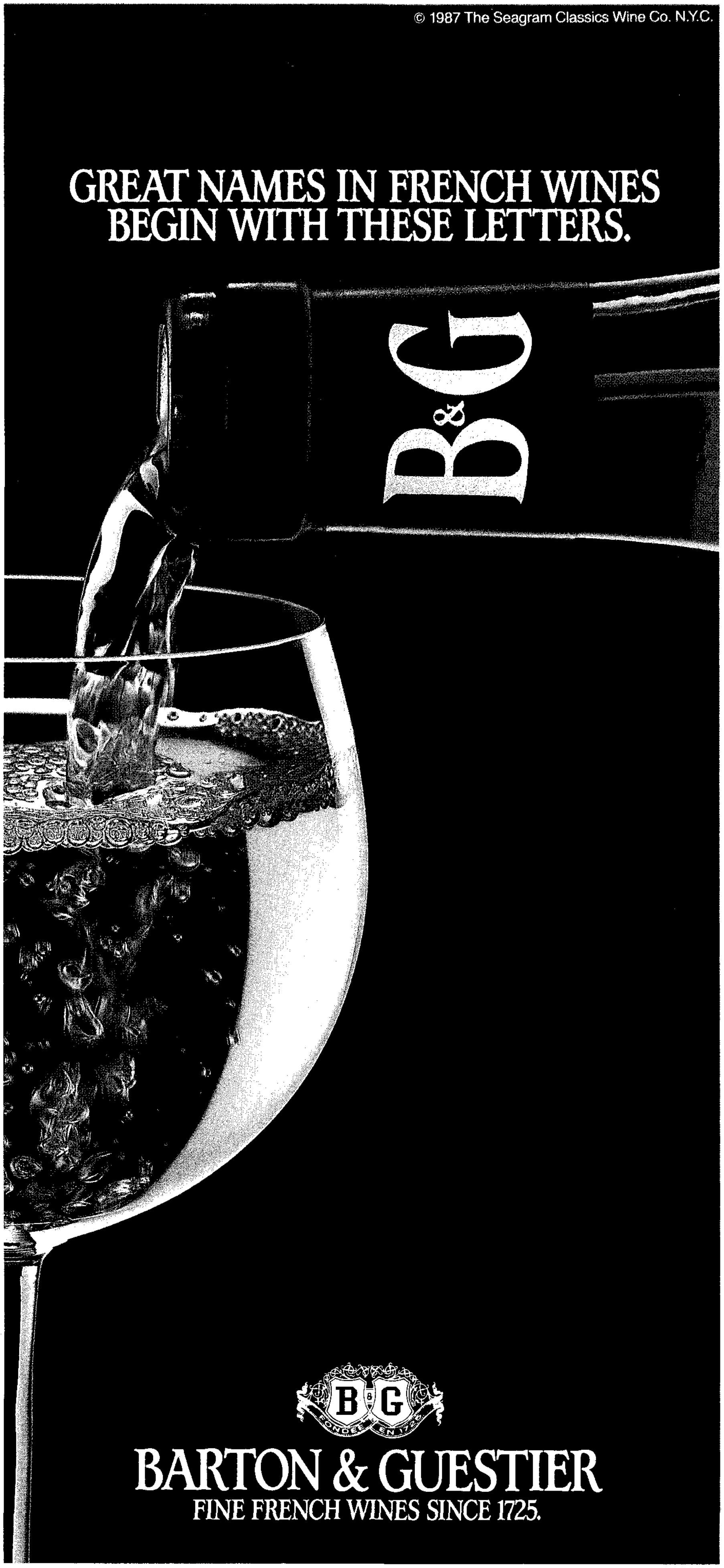
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to protect the boss. He would have ignored the order or said, 'Senator, you don't really want me to bar that fellow.' And Pat would've said, 'Of course not.' "

Still, the incident sent a buzz through the political community: Was Moynihan losing his grip? The buzzing got louder in recent weeks with the speculation that Rudolph Giuliani, the crusading U.S. Attorney in Manhattan, might be interested in running against Moynihan next year.

"I don't have any plans," Giuliani told me. "I'm spending the next month cleaning up the business of this office. Then I'll spend November and December thinking about whether I want to run—and, if so, whether I want to run for senator, governor, or mayor."

But it appears that his fellow Republicans are trying to nudge the prosecutor into the ring against Moynihan. A mayoral race against the wounded Koch in 1989, they argue, would be a difficult struggle for a dubious prize. A race for governor in 1990 might best suit Giuliani's ambition and temperament—if the job were not occupied by a fellow Italian-American named Cuomo. Moynihan, however, might be ripe for the taking—and some close to Giuliani say that he seems most interested in the Senate race; indeed, that he seems to be gearing up for it psychologically.

"I had dinner with Rudy. He's thinking about it," says one very prominent Republican. "I encouraged him to challenge Pat. He could raise the money easily enough—about 4 or 5 million, I'd expect. The party would give him a million for starters. And he could win: What has Moynihan done for anyone lately?"

That last is a battle cry of sorts. Moynihan doesn't "do" things. He is not "around." He is not photographed eating zeppole with the mayor. There is a surprising amount of resentment among his fellow politicians: Because of his national reputation, it is said, Moynihan gets away with murder. He can get media attention without having to do the scut work, the greasy, street-fair culinary populism that comes with the territory. "He can be beaten," says a prominent local Democrat. "He doesn't have a natural constituency. There isn't much strong feeling about him in the state. I think he's suffering in comparison to D'Amato, who behaves more like an alderman than a U.S. senator, but at least he's visible. D'Amato gets people money. He does things. Moynihan is respected. He has a great brain. But he's not out there beating the bushes in a nitty-gritty way."

The very thought of such behavior must be appalling to Moynihan. He's no snob, but he'd make an unlikely ward heeler. He is a U.S. senator of a classic sort, a national senator—the kind who makes history, not deals. "What has he *done* lately?" asks Liz Moynihan, who's running her husband's campaign. "Only two serious bills have

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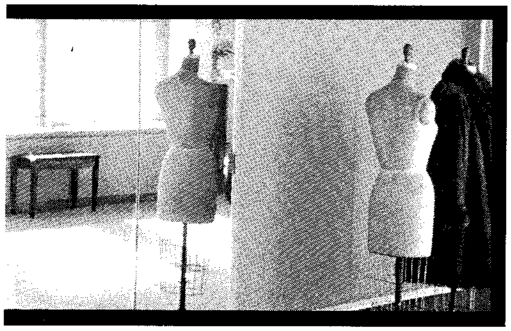

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passed Congress this year—a water bill and a highway bill. Both came out of Pat's committee. Both were vetoed by the president. Both were overridden in the Senate, with Pat leading the fight. Both will bring millions of dollars in federal projects to the state of New York."

Mrs. Moynihan is no figurehead campaign director. "She's actually running the thing," says a family friend. "It's an old mom-and-pop storefront operation."

There is something endearing about their efforts. This past summer, for example, the Moynihans sent out a fund-raising letter that was devoted entirely to welfare reform: "I am in a position to serve as an advocate for the twelve million American children who live today in poverty," the senator wrote. "What I am advocating . . . is a new 'social contract' between the poor and the society at large."

"They said we shouldn't do that," Liz Moynihan says. "You're supposed to scare people with those letters. Tell them the Republic is threatened. But Pat wanted to talk about the children."

And how did it work?

"Oh, I don't know," Mrs. Moynihan says. "We do need money."

The senator is loath to talk about his prospects next year. "It would be nice if New Yorkers loosened up and sent us some money," he said recently with a wave of the arm. "We had about $1.3 million in the till in July. Bob Dole came to the city a few weeks ago and raised a million dollars in an hour. But we're doing all right. We have this *secret poll,* you know."

The Secret Poll results: Moynihan beats Giuliani, 53 percent to 29; he also beats Congressman Jack Kemp, 58 to 26, and ambassador to Austria Ronald Lauder (who apparently isn't running), 62 to 11.

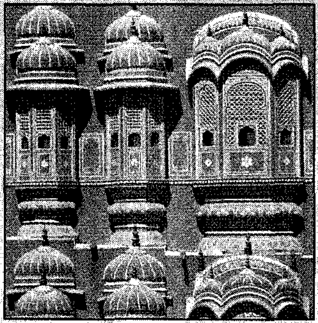
The numbers are encouraging, but they don't mean all that much. "Giuliani would work like a dog," says one Democrat, "and you don't know how Pat would react in a tight race. He hasn't really had a contest since 1976—and then, he won the primary by being the only non-liberal. I'll bet you can't even name who he beat in 1982."

(Florence Sullivan.)

On the other hand, Giuliani would have a fairly large mountain to climb. He would have to run even with Moynihan in the city and upstate and hope to beat him badly in the suburbs. "They say Giuliani is strong in the city," says Mark Green, who was clobbered by Alfonse D'Amato in last year's Senate race. "But I beat D'Amato 60–40 in the five boroughs, and I think Moynihan can be expected to do at least as well."

The other, far more difficult problem for Giuliani will be to find a rationale for running: He has built a brilliant record as a prosecutor, but what does that have to do with the Senate? Ultimately, he's going to have to provide a compelling answer to that question if he expects us to aid and abet him in retiring a legend. ■

On the ancient route from Delhi to the Palace of the Winds...



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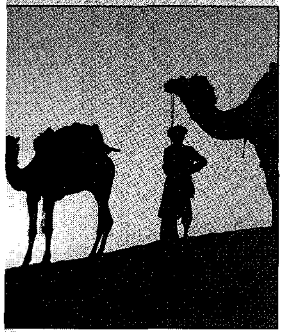

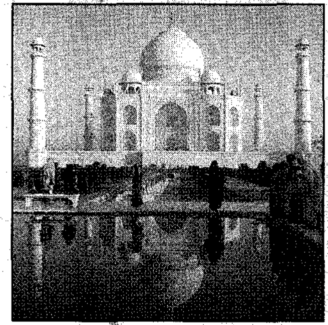

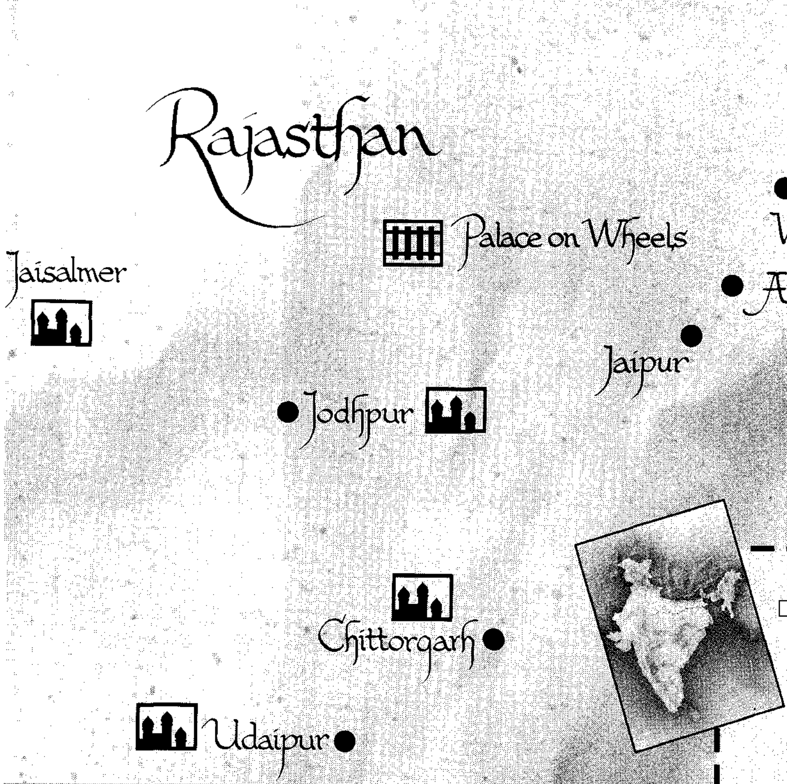
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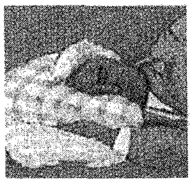
FAST TRACK

MR. PEEPERS IN LONDON

MR. PEEPERS IN LONDON: Toy Boys, Phantoms, Other Obsessions



MY HOTEL IN LONDON WAS SO discreet that the driver had to circle Cadogan Square twice to find it. Its name was its number, and as we stopped, a servant in white swung open the door. The sitting room was a soft English leaf green, and there were back issues of *Country Life* that belonged to the room and not to artifice.

"Your breakfast, Sir, is just ahead," said the hall man, and there stood the tray with the late September sun full upon it. As I ate my scrambled eggs, sausage, proper bacon, and cooked tomato and took a fourth piece of wheat toast from the silver rack, I silently thanked Mario Buatta for finding me this invisible hotel.

"Bloomsbury, please," I said to my driver, who wasn't sitting on a cushion of 2,000 wooden beads with hate-filled asylum eyeballs, but instead was the gentleman they trust to fetch the dowager Duchess of Portland after theater. "And then I want you to drive me all over London," I said, and no words of abuse answered me.

"Gun cops were guarding the toy-boy lover of a top society hostess," I read in the newspaper I had picked up from the street, but then I looked up, for it had been twelve years since my last time in London and I had forgotten this city with the river zipping up the middle, the low, forcibly well tended houses around green squares, the way the sun beats full down instead of in starved slants inching between skyscrapers.

I canceled dinner at the Connaught to go to the new Kingfisher restaurant. In came Antonia Fraser and Harold Pinter, who sat down close by.

"I felt like I was wearing the wrong shoes," said Harold Pinter.

"We'll have some Malvern flat water," said my friend Leslie Field. "That's the water the Queen always travels with." Leslie can say things like this with authority, because she has just written a book on the Queen's personal jewels and hung out at the palace. Leslie gave up New York to live a life of eminent expatriation in a house on a square with a private tennis court and resident pro.

Antonia Fraser and Harold Pinter.

"He immediately talked about location. Meanwhile, he had my draft and said to me . . . ," Pinter said. He has one of those marble-mouth voices that emphasize every other word, regardless, and invariably indicate the middle class.

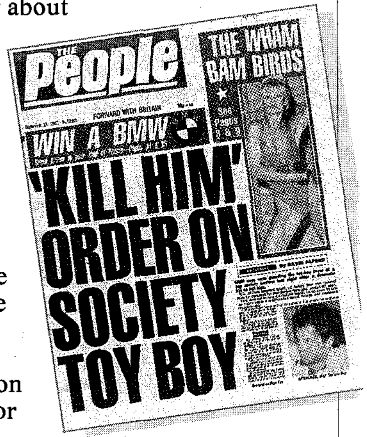
"We're waiting for a lemon," said Pinter to the waiter.

"... took my draft out of his briefcase," said Pinter to his wife, "... he was always talking about this book."

"Not a word of praise?" said Antonia Fraser.

"... never reminded each other of what we had in common," said Pinter.

Snakes! As Harold and Antonia discussed German Romantics, and Leslie was talking with someone else at the table, I began to think about the Duchess of York, for I had seen her being frightened by a snake at least six times on the television that night. What would that poor girl do in my apartment with Truman Capote's snake, or in Jerry Zipkin's, which is crammed with snakes?



The People

THE WHAM BAM BIRDS

WIN A BMW

'KILL HIM' ORDER ON SOCIETY TOY BOY

"He was a quarter Jewish," said Harold Pinter.

"Tell me about working with the Queen," I said to Leslie.

"He turned down the book. . . . He couldn't stand the . . . tone of voice," said Pinter.

"There was a Tito Gobbi manuscript," said Fraser.

"Because my mother was Jewish," said Harold Pinter suddenly, "... considerable misunderstanding on both our parts."

THE NEXT MORNING, I AWOKE flushed, in an embarrassing fever to buy. I had to get to Harrods at nine and pick up that first green plastic bag. I had to get to Beauchamp Place. And something impelled me to see every antique on Fulham Road. The frustrations of Sunday were over. I bolted the fresh juice on my breakfast tray, cut furiously into my sausage, for I was moving like New York. I leave it to other people to imprint cities on their minds or cameras. I carry off actual pieces under my plane seat—parcels of dried English roses so inviting to international Customs, a watercolor of lilies and frogs. I take cards from the turtlenecked "guardians of beauty" at every antiques shop, wondering if, when I return, they all will be gone. I must return where I've been before, somehow expecting Liberty's to sell the same tie it sold twenty years ago. I've never regretted anything I've bought, but I am haunted by everything I passed up. Right now, I can see those six huge paintings of fat horses from Pimlico, the velvet curtains from

Photographs: left, Photoreporters; right, Ira Wyman/Sygma. Illustration by Guy Billout.

Guinevere, the opium-grower series from the Paris flea market. Even in a museum, I am restless until I get to the gift shop. So I ran to Harrods, which was so big I found myself wandering in pointless spirals, and it was the same at Liberty's and Fortnum's until I fell into a Wheeler's and had the best Dover sole and revived.

"Hardly anything, just a little fright," said the manager of Wheeler's as we looked out on a brief rain.

Private court on Cadogan Square.

Then I went to buy my ward a handmade rubber horse at Julie Loughnan's tiny basement shop on Beauchamp Place. Her walls are covered with horse pictures drawn by children all over the world, and the whole shop and its owner have the out-of-world quality of a Mary Poppins outing, so that I half expected the woman to twirl up past the dust balls and the Piebald New Forest Ponies and take tea with her doll riders on the ceiling.

"Ah! The Arab stallion," said the woman, and she seemed to approve of my choice. As I left, I turned around waiting for the whole store to vanish as I crossed the street to Jasper Conran. The boy there told me they hadn't much stock now, so I went to buy a friend the Princess Caroline pearl earrings with the bows from Monty Don.

That night, I saw *Chess*, which declined unfortunately from its prologue. It was a bit too left for my political tastes, with the warmhearted Russian versus the American brat and his corrupt promoter, and love songs to Russia like the one that says, "I cross over borders. . . ." Every feverish word was sung, and sometimes stamped, which caused my ancient ears to vibrate, and *Chess* was done up, as every musical is now, with all these wretched multimedia things like a hundred TVs flashing the Hungarian Revolution and various chess moves and a tilting chessboard floor, so I became quite dizzy, what with all this nattering on about "obsession," and fairly leapt for my "Quick Doubles" in the lobby.

Later, I walked the London streets for blocks without having to dart glances and pat my wallet every step. A group of punks headed toward me with the usual hot-pink broom haircuts, and studs and nasty things hung all over them. Closer now. Closer. One brushed my tweed shoulder.

HILL MALVERN
Schweppes
Still
MALVERN

Queen's water.

"Excuse me," he said.

A taxi took me to Langan's, which, along with Caprice, is the right place to go after theater, as I knew by the Bentley-clogged street. It's the kind of restaurant where a dark lady with tassels hanging from her lashed-back hair feeds a young man (who I think is Freud's great-nephew) a cucumber slice on the wrong end of a fork. Then they decide to put a sign on their table that says, CLOSING AT 6:30 DUE TO FASHION SHOW, and those around them find this so amusing with piercing shrieks of hilarity that they rise and romp around. And then the next artistically dressed table comes in—an Arab; a Japanese man; a Frenchwoman with a scarf as big as a horse blanket flowing over one shoulder, held by an interesting-looking brooch; assorted fashion ladies of a certain age with beauty marks painted on and earrings the size of salad plates and shoulder pads with balls—and all of them with nothing obvious in common but a love of Mother Fashion. I always like to look at tables like that and guess who's getting the check. But as I look up, a man enters with rubber bands on the sleeves of his folkloric shirt, which I will see two days later in a boutique off St.-Germain, in Paris. I find it relaxing neither to know who anyone is nor to care, but just to have that happy throb of being connected to the hot flow while anonymous.

EACH MORNING AS I LEAVE MY HOTEL, IT BECOMES PART of my ritual to ask the very grand desk lady to try to get me into Caprice for lunch, for Caprice has been described to me as the Mortimer's of London. Every day, Caprice rejects me.

"It's an old restaurant," she finally tells me in her clipped and hyphenated voice. "For a long time, it was down there"—her hand swoops hopefully down—"but now it's up here," she says, and her hand wings far up above my sights into realms of unimaginable smartness. So I headed off past the Eaton Square Nursery School, where the boys and girls wear pink smocks and will surely grow up to lunch—fling open those doors, fellow—at Caprice.

Robert Day's moss and topiary on Pimlico Road.

At Smythson of Bond Street, to assuage myself, I bought a frightening quantity of stationery, hesitating only over a £24 fishing diary for Peter Tufo. I bought things I would never buy at home, like place cards with a red devil on them that said, WHO THE [devil picture] IS SITTING HERE, and notepaper that said, WHAT THE [devil picture] IS THIS

Photographs by Clay Perry.

MR. PEEPERS IN LONDON

Annabel's on a good night.

ABOUT?, and small leather diaries of all sorts and everything that was pointless and reduced, to compensate myself for Caprice and having passed up the $60 yellow cashmere socks at Lord's in the Burlington Arcade. I had no idea where I would tuck all those pale-blue boxes sure to be of interest to my friends at Customs.

I even looked at velvet fox-head slippers at Tricker's, but they made me think of that little designer fellow who wears that sort of thing with his blue jeans. I went along Jermyn Street to Turnbull & Asser, where the door was open, and went downstairs and stood under the sign that said, QUORN SHIRTS.

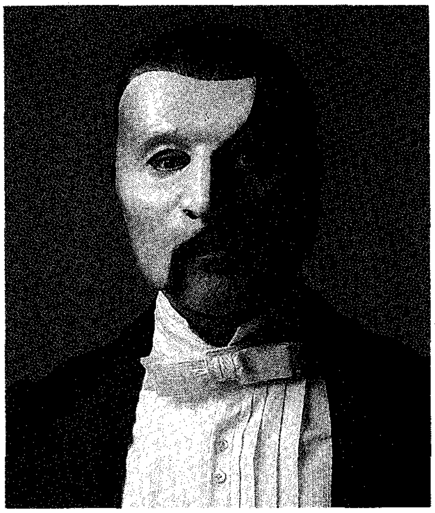
"Digby, what about you find a bow tie that would go with that one?" said a voice from the fitting room. Out came Digby, the friend, and he looked not a bit pleased with his errand.

"All right, then, what's a Quorn shirt?" I asked my salesman, but I was convinced that the Quorn-shirt demand couldn't be that great, and they just letter things like that on the walls for the Americans.

"It's a shirt with a stock, sort of a tattersall. The Quorn still hunts. I think the Prince of Wales does," he said as we scouted my size among the ready-mades.

"I must try Caprice again," I said, and went into the room where they keep Winston Churchill's famous "Siren Suit" under glass. Apparently, every time the bomb sirens went off, Sir Winston would zip himself into this fat forest-green velvet jumpsuit. Pajamas equals nursery, and nanny equals safety?

Caprice was, of course, fully booked, so I went down the street to Jules, a young place. They seated me in the back next to an immense English-country couple who nodded off before their pud. As I was leaving, a chauffeur smartly swung open a Jaguar door, practically whacking off my kneecaps, and I saw Hethea Nye approach and look a bit embarrassed about the car, which was hers. Hethea runs R. Brooke, on Lexington Avenue, which is filled with all those same black papier-mâché tray tables, ivory boxes, and candlesticks that I had been looking at for two days.



Michael Crawford as the Phantom.

"I don't suppose you would like to tell me any of your sources?" I asked.

"Now, where have you been?" Hethea asked, still trying to pretend that the car and the panting chauffeur were not quite hers, and I told her George Sherlock and Guinevere on King's Road, where the prices made me sink onto a pile of about $10,000 worth of beaded pillows. Fulham Road. My nostrils still held the smells of Vernay wax and paste and antique textiles, the dim smell of the silvery-gray rot that threads its way along the corded tassels. My dreams had begun to take on the Gothic serpentine quality of braided candlesticks and overwrought candelabra, and I hadn't even seen *The Phantom of the Opera* yet. I'd dream of my hand deep in some bin of old textiles, my eyes running from obelisk to obelisk, full of images like the parrot-head bed from Loot, the paisley at Paul Jones, tassels, fringe, footstools, plump muslin-covered tufted furniture, columns, friezes.

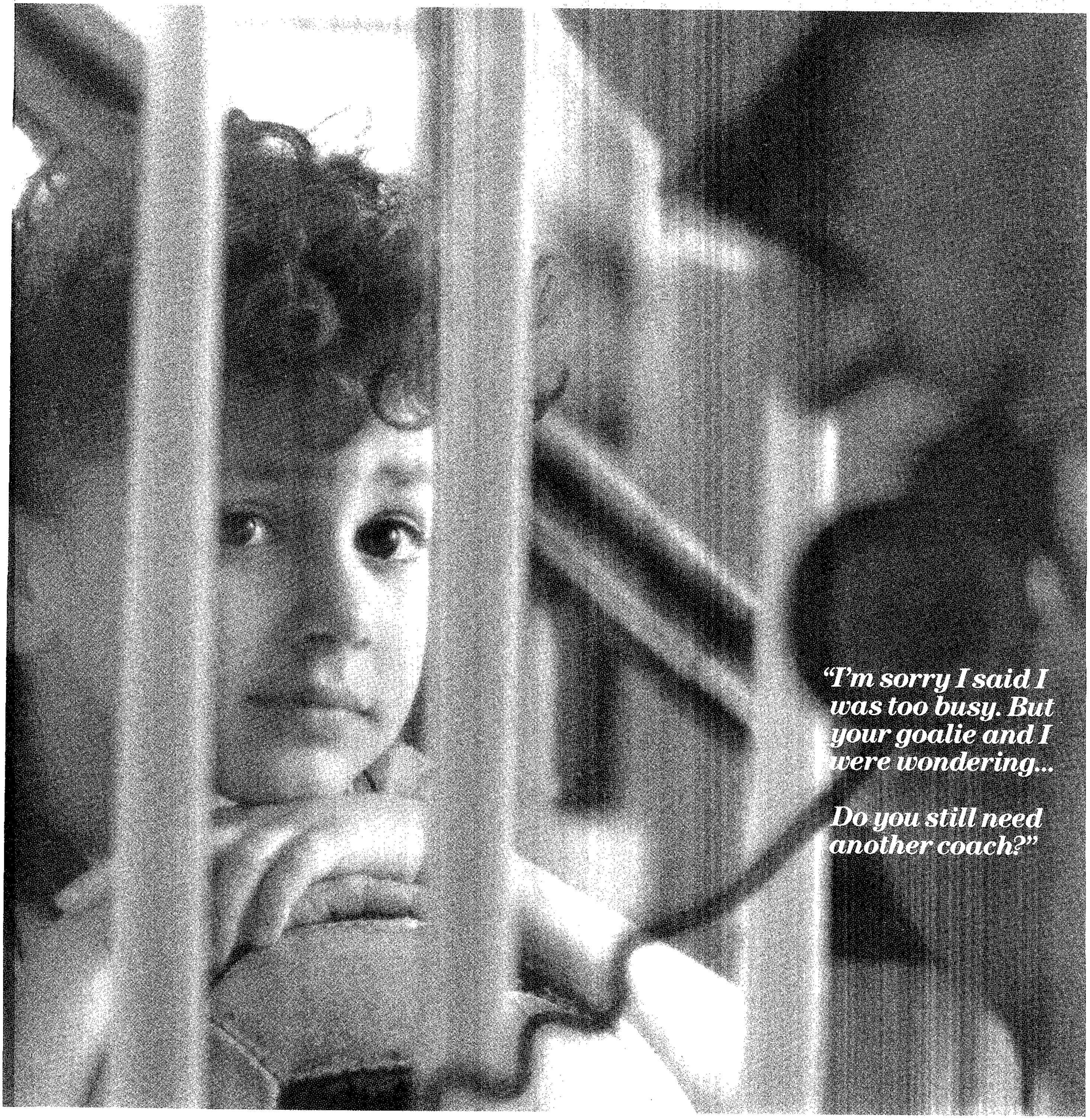
The whole furniture go-round had been explained to me by Mario Buatta. "A table first appears in rough shape at the Worlds End of King's Road," he said, "then you see it at Arthur Brown for £100. If it is not bought, that same table moves to Fulham Road and becomes £200, then shows up at Colefax & Fowler for £260, and finally at Mallett's for £500." And yet when I heard Hethea say, "Try Pimlico Road," I knew that I would. I did, too, and it was worth it to see Robert Day's moss-framed mirror and his curry-flower topiary, and Bennison's, and those fat ponies that I didn't buy.

EVENTUALLY, HETHEA JUST HAD TO GET INTO HER CAR, and I went on to the exhibition of Cecil Beaton's photographs of the royals at the Victoria and Albert Museum. That old snob Cecil had really fallen all over his tripod in his gauzy, fairy moonlit-backlit-uplit backgrounds. He photographed HRH's dressed in tulle shot with silver threads, hung with pearls and diamonds in bowers of roses. He posed them seated to obscure their stature and matronly forms, and to display their bosoms and the soft white flesh of their arms. Oh, "the marvelous sheen on the Queen's skin," the enraptured Cecil writes. For him, they were moonbeam people with serene faces. Surely never has there been such a monarchist as Cecil since Salvador Dalí, and Dalí just likes the idea of the monarchy, not especially the physical embodiments. Cecil photographed Princess Margaret at just the right time, for here she is young in her pearls, before she became this Windsor-like jet exile traveling around with her toy boys and elbow-cradlers, leading chums in campfire songs late, very late, at night. "Down yonder green valley . . ."

"Funny that neckline hasn't been revived as we know it," one woman piped, peering at Princess Marina of Kent.

In a glass case close by were some of the 45 volumes that Beaton, a monumental egomaniac, kept showing every time one of his photographs of the royals was

Photographs: top, Clay Perry; bottom, Terry O'Neill.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MR. PEEPERS IN LONDON

who the
is sitting
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used. This collection was donated by his secretary Eileen Hose, who used to stuff Beaton's pockets with foreign currencies whenever he traveled, a touch I appreciated. When Miss Hose got cancer a few months after Beaton's death, Lady Diana Cooper sent her a card saying that it was Cecil calling for her.

That night, I saw *The Phantom of the Opera,* and from the moment the large dead chandelier was hauled above the audience's heads, I understood the lines around the block. No wonder the English love the Phantom, for they have always been drawn to the gentleman in evening clothes with the dark side. It's the eternal allure of a Dracula rowing his black gondola through the underground mists as lit candelabra rise from the watery depths to "The Music of the Night." How lucky we are that Sarah Brightman and Michael Crawford, the original stars, are coming to New York. *Phantom* and *Chess,* written by former partners Webber and Rice, reflect certain shared tastes, for both have strong dark heroines and weakish blond heroes, both deal with the theme of obsession—one for music, the other for chess—and both are amply tricked up.

At intermission, thrilled and rather shaken, I stood on the balcony of Her Majesty's theater while the lamps flickered, and I looked out at London's low and unruined skyline. The people around me inhaled their beakers or dunked little spoons into Dixie cups.

"I say!" said a voice in the dark as the curtain went up on the masked ball.

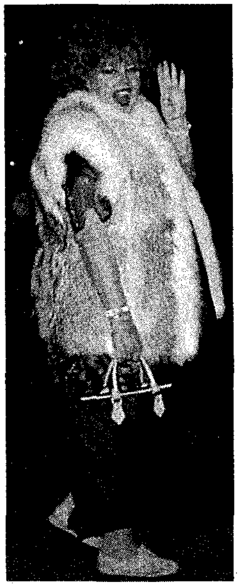
Cecil Beaton's majesty.

"JUST TO PUT YOU IN THE picture, Sir, there is a £75 charge for a temporary membership," said the voice on the phone as I booked Annabel's the day before.

There was that same hot, dressy Langan's flourish in the street. And so I walked up the stairs into quiet white marble.

"I think you want downstairs, Sir. This is the Clermont Club," said the fellow at the desk, making it sound very solemn when, in fact, the Clermont Club is for gambling. Actually, I think he had marked me a Presbyterian low-roller.

As it turned out, I should have stayed and signed my traveler's checks over to John Aspinall, who at least uses his proceeds to support endangered animals at his private zoo. Instead, I went downstairs to Annabel's. Whereas once I had been almost paralyzed by the forbidden glamour of it all, now the Annabel's crowd seemed extremely old. Annabel's is the kind of place where there will always be an aging blonde at the bar with her back to the room talking urgently into a phone. First wives showing great enthusiasm clung to their aging "Sirs" like snails to a glass, completely disregarding the music and fox-trotting even when the beat changed. And what very English dancing it was, so that I took instant pity on the *disquaire.* He played Frank Sinatra singing "New York, New York." Ancient dodderers, draped with tootsies, shuffled by as he played "Chain Gang." Everywhere I looked, there was a mirror bouncing back images almost too cruel to glimpse the first time. Maybe it was an off-night. I heard "Singin' in the Rain." I heard "I Get a Kick Out of You" as I ate a delicious Worcestershirey hamburger and looked at the old fatties wrapped around each other. Sure enough, they played "Isn't She Lovely." I can stay out of a nightclub for ten years, and in I'll walk and they will play "Isn't She Lovely," which, after they leave the bottle of watered Remy on the table, she gets to be.


Hi, Bubbles!

"Lady Rothermere's car," said the doorman, snipping and prancing as they all do over titles, and my heart picked up thinking I might see my friend Mary, but it was Bubbles.

Lady Rothermere wore a short black flounced skirt that did not quite cover her knee-highs; a white shirt cascading ruffles; a magenta shawl; a large bright-red leather purse, as though she might be taking a trip to a far and ill-equipped country for a few weeks; red suede flat shoes; and, because it was midnight, sunglasses on top of her head.

The Annabel's sidewalk groupie put down his camera.

"Here you are, my lady," said the doorman as Bubbles hoisted herself up alongside the driver of the Bentley, which is how all the real London ladies ride, with her elbow-cradler stuffed in the rear. I saw her retroussé nose heading off, upturned into the English night.

On my last London morning, I was awakened by the clop of horses' hooves and the piano playing at the Holy Trinity Church of England Children's School. Just as my tray was being carried in, the children began to sing. Oh, how I would miss my morning jam pots and song. I went to Ménage à Trois for lunch. This is where all the ladies go for clever food like nut-and-curry butters. My dessert was a plate of strange star-shaped prickly fruits, ice-bedded. Close by, I saw Minn Hogg, editor of *The World of Interiors.* As it would turn out, I was getting ready for Jean-Louis Riccardi, Christian Lacroix, and Paris in just the right way. *(Continued next week.)*

Photographs: top, Clay Perry; bottom, ©Trustees of the Victoria and Albert Museum.

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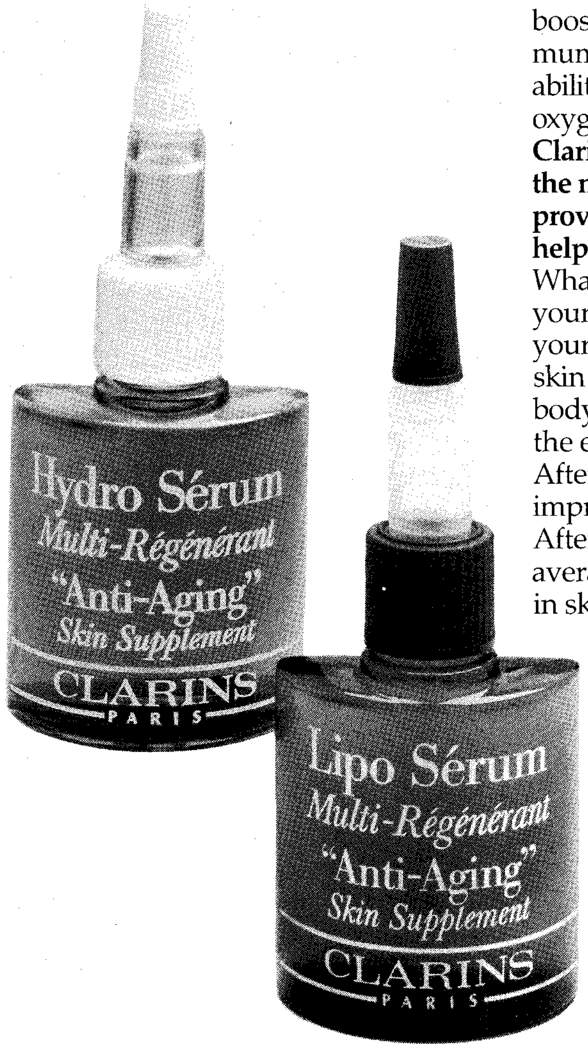

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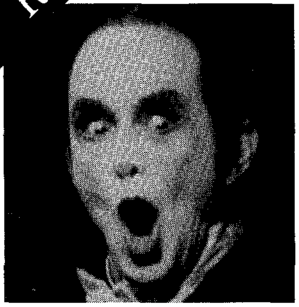
Saks Fifth Avenue

BY RUTH GILBERT

RUTH RECOMMENDS

This is really the last of the autumn street fairs. It's called Octoberfest and takes place October 25 from 11 a.m. to 5 p.m. along 42nd Street between Madison and Broadway. The rain date is November 8, but it's not going to rain!

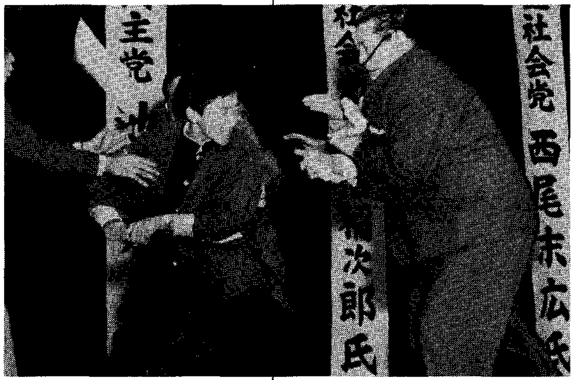


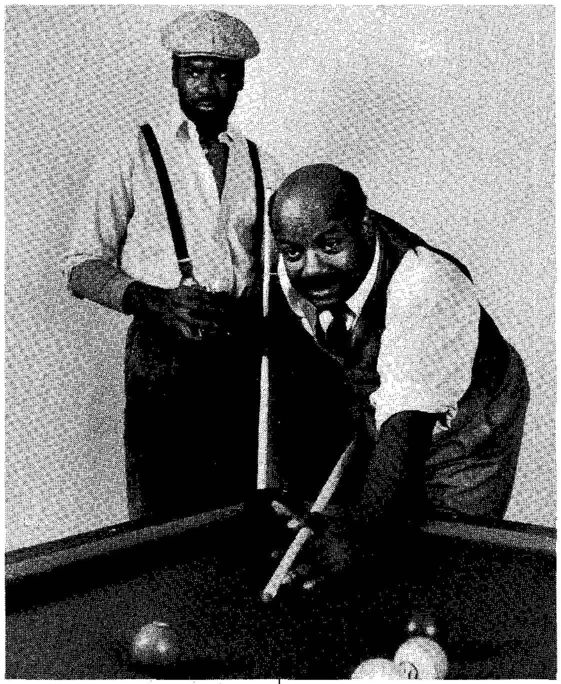
'CABARET'

Joel Grey is again the Emcee, as he was in the original production and also in the famous film (which received eight Oscars). The musical is previewing now at the Imperial prior to an October 22 opening.

'EYEWITNESS: 30 YEARS OF WORLD PRESS PHOTO'

This was 1960's press photo of the year—a right-wing student about to assassinate the chairman of Japan's Socialist party. A huge selection is on view at the International Center of Photography, 1130 Fifth Avenue, at 94th Street, October 30 through November 15.





'CONVERSATIONS IN EXILE'

Milledge Mosley (left) and Helmar Augustus Cooper star in Bertolt Brecht's play about two men who meet over a pool table. Performances start October 22 at the New Theatre of Brooklyn. Phone 718-230-3366 for details.

'BEAUTY AND THE BEAST'

Above is Marlene Kandall as Beauty; the Beast we hesitate to show you. The Joffrey II Dancers are presenting Richard Englund's ballet, with music by Glazunov, October 24 at Lehman Center for the Performing Arts.

'THE WILDMAN'

The Cathedral of St. John the Divine hosts Ralph Lee's latest theatrical collaboration, with music by Paul Halley. Below is the medieval creature; he can be seen from October 21 through Halloween.

Photographs: top left, Joan Marcus/Bob Marshak; center, Jessica Katz; top right, Herb Migdoll; bottom left, Yasush Nagao/Japan Mainich Newspaper; bottom right, Martha Swope Associates/Rebecca Lesher.

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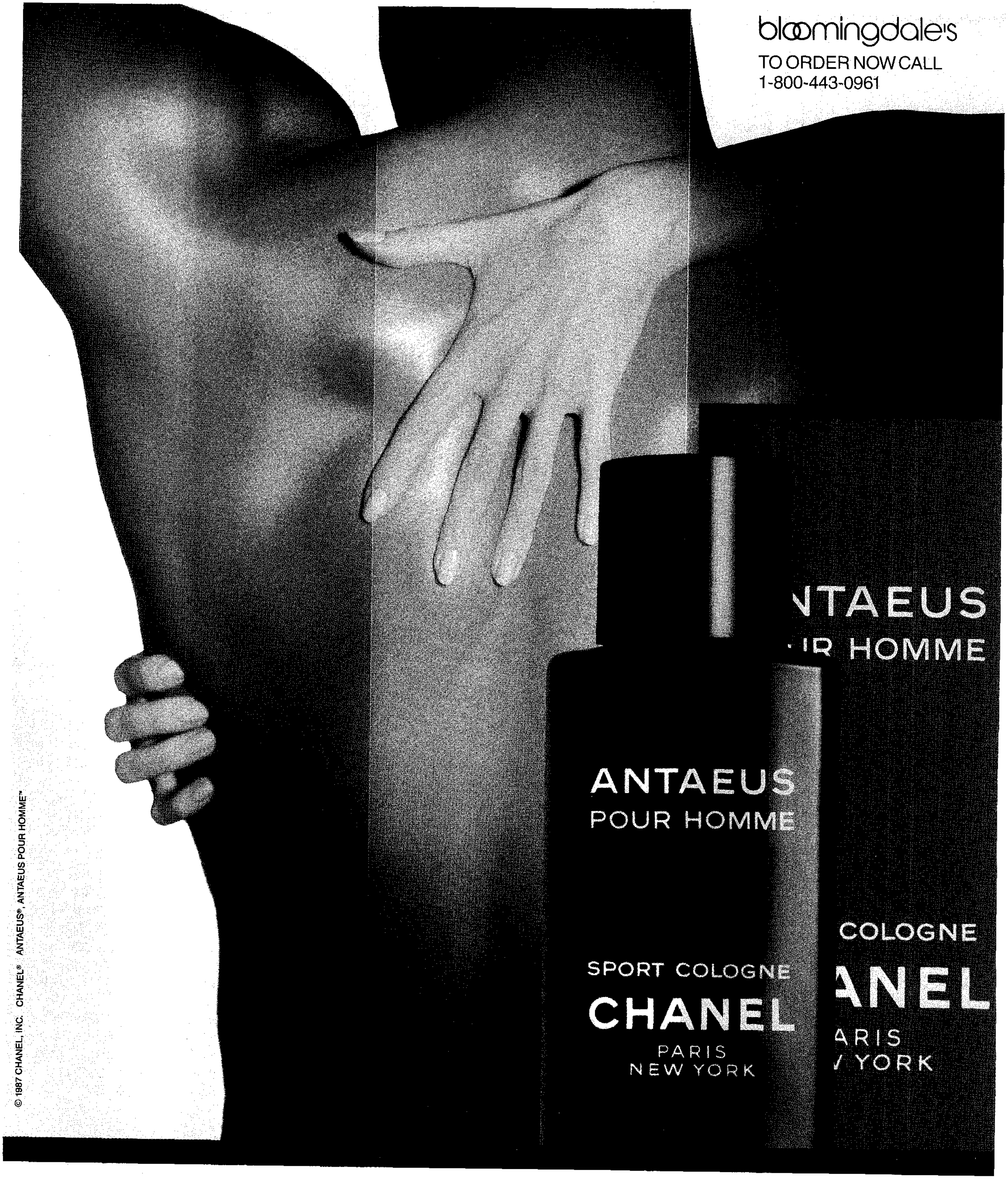
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GOTCHA!

THE MEDIA'S FRENZIED PATROL OF THE CANDIDATES

BY EDWIN DIAMOND

THE PRECISE TIME AND PLACE that journalism's new moral zealotry decisively appeared in the 1988 presidential campaign is still a matter of debate. A good case, however, can be made for May 6, 1987, at a crowded news conference in Hanover, New Hampshire, when Paul Taylor, a Washington *Post* reporter, asked Gary Hart, "Have you ever committed adultery?"

No presidential candidate had been asked that question before in public, and Hart chose to avoid a direct reply. But by then, the *Post* had gathered enough evidence to convince its editors that they already knew the answer. The "Big A" question came to dominate the news of the Hart campaign; two days after Hanover, his candidacy was dead, and a distinct tone had been set for coverage of all the candidates.

Once the "dynamics" of the Hart story began, says Robert Woodward, part of a Drake University research team that is studying the role of the press in the 1988 campaign, "a new level of media inquiry was set for presidential politics." Others are considerably more blunt. Campaign journalism has become a "frenzy of feeding sharks," says political consultant David Sawyer. Adds Daniel Payne, a media adviser to the Michael Dukakis campaign, "Reporters all want to play Mike Wallace this year. They're trying to trap you."

The traps have been sprung regularly. By late September, Senator Joseph Biden was gone from the campaign, after the New York *Times,* NBC News, and the Des Moines *Register* all reported that he'd plagiarized part of a speech from Neil Kinnock, a British politician. Within a week, more blood was in the water. The two senior managers in the Dukakis campaign—the aides who had passed on videotape evidence of Biden's plagiarism and then tried to deny their complicity—were gone. And in the space of the last ten days, the two reverends running for president, Marion G. "Pat" Robertson on the Republican side, and Jesse Jackson for the Democrats, were under fire. On October 6, the *Wall Street Journal* reported that Robertson had fiddled with his vital biographical statistics to conceal the fact that his wife was pregnant when they married, in 1954. Even as Robertson was denouncing the press for "prying," the Atlanta *Journal-Constitution* reported that Jackson's wife was pregnant when they married, in 1962. And after sex came money: The New York *Times* disclosed that Jackson had committed to appear in print and broadcast ads for a national chain of business schools.

JACKSON UNDER FIRE.

Photograph by Richard Sobol.

All this media frenzy, from Gary Hart on, centers on what has become known as "the character issue," the all-purpose morality story of Campaign '88. That is, if *(name of candidate)* can't handle *(category of transgression),* then how can voters trust him in the White House when dealing with *(nuclear weapons, the deficit, or whatever is the salient concern of the moment)*?

The case for the pursuit of "character" by the press was made most forcefully by Max Frankel, executive editor of the New York *Times,* when he defended his paper's decision to explore the private conduct of candidates. The candidates themselves have "paraded their wives and families and fidelity to family values be-

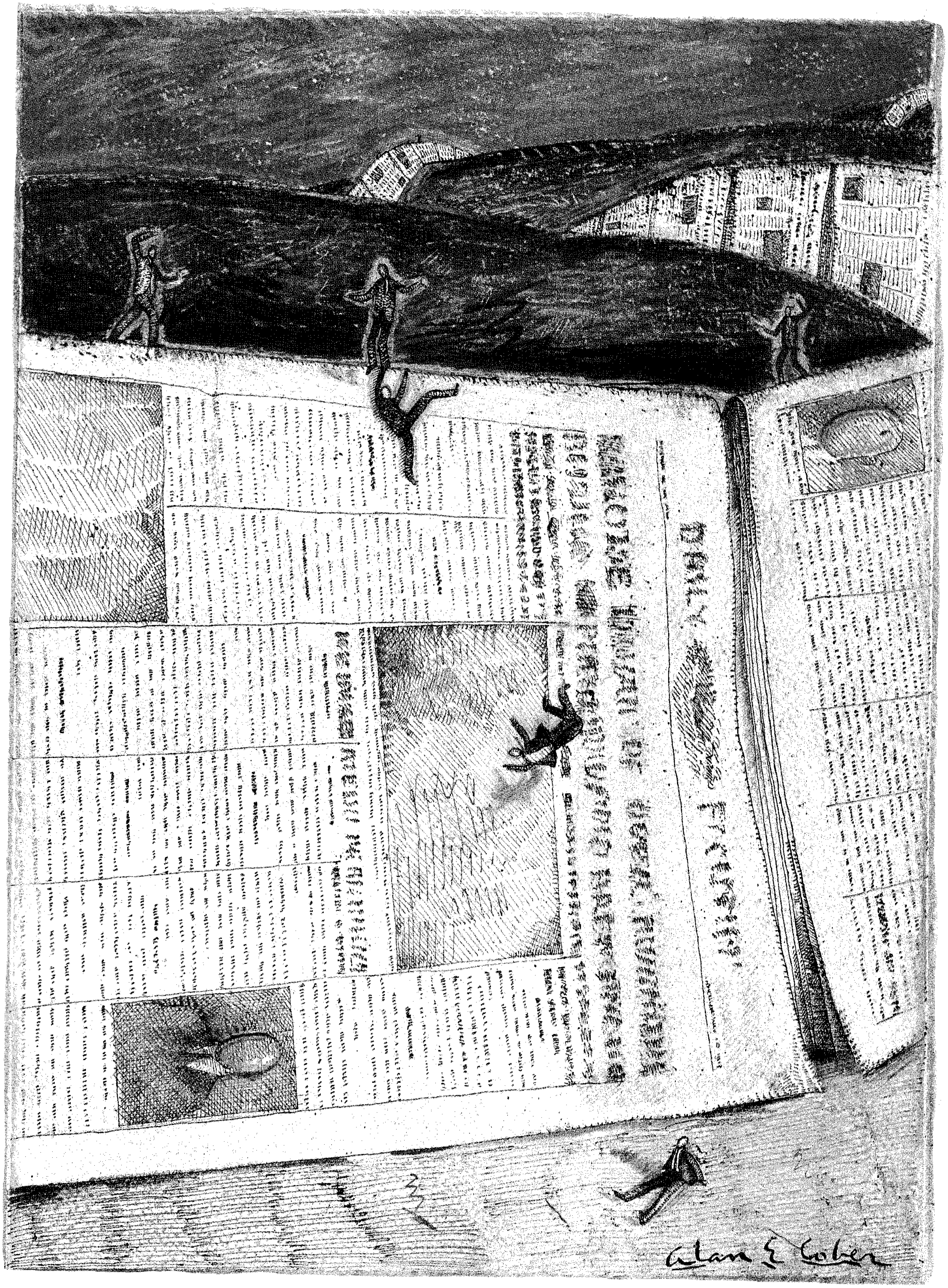


ILLUSTRATION BY ALAN COBER

"THE STORIES ARE LEGITIMATE," SAYS A CONSULTANT, "BUT THE FRENZY OF MORAL HYSTERIA IS NOT."

fore the public by way of claiming certain character and personality traits," Frankel observed in a memo to the *Times* staff last summer. "Where these claims turn out to be fraudulent, they are as noteworthy as any other serious misrepresentation to the electorate." But Michael Kinsley, editor of *The New Republic,* gave a different perspective to the often mindless way the media chase after the character story; last week, he concocted a news item, datelined Des Moines, describing how a "tearful" Senator Paul Simon had to withdraw from the 1988 race because several of his aides failed to wash their hands before a lemonade social at a local schoolhouse. Simon might have been able to ride out the revelations, except that the *Times* was about to publish a story saying that the staffers hadn't brushed their teeth afterward or sent thank-you notes, either.

First Amendment purists have no problems with a press committed to full and absolute disclosure, even of bad manners. If Hart womanized or Biden plagiarized, then the media must "put it in the paper." Journalists are only doing their jobs by reporting all the facts; their readers and viewers deserve no less. If journalists were to withhold information, even of the smarmiest sort, that would be censorship. What's more, the press's concern about character isn't all that new. George McGovern had to drop Tom Eagleton as his vice-presidential running mate after the newspapers reported that Eagleton had failed to disclose that he had been hospitalized for "mental exhaustion" and twice received electric-shock treatments—and this was in 1972, *before* the full tale of Watergate was told.

THESE DAYS, HOWEVER, THE character issue is being pursued with an intensity unmatched in previous campaigns. Reporters at times appear to cast themselves in the twin roles of police and judge, first aggressively catching the criminal-candidates and then adamantly enforcing new law. Sometimes, the sentence is mild enough. Dukakis seems to have escaped with only a reprimand for "not acting decisively enough" and firing his aides at once—the club directors admonishing a member to wear tie and jacket in the dining room. Other times, the reporting moves along with barely concealed glee, as when Robertson, the evangelical crusader devoted to "family values," and Jackson, the apostle of Black Pride, appear to fulfill stereotypical roles. And in some extreme cases, the campaign journalists behave like revolutionary block committees: Hart and Biden, *¡paredón!*

Any number of other people and principles are also being pushed to the wall. When news organizations decide to go all out in pursuit of a certain story line, they are making not just a value-free "hard news" call but a more specific moral decision. The allocations of such resources as reporters' time, news-column space, and day-by-day follow-up flow out of some prior group judgment. Everette Dennis, of the Gannett Center for Media Studies at Columbia University, suggests that the media have become "moral teachers," monitoring and enforcing "American values." Because various polls show that the public ranks "moral integrity" as the prime value sought in leaders, Dennis says, "I see nothing wrong with the press's concern if that's what is on the public's mind." Well, maybe. Marital fidelity is an "American value," and many people—perhaps most—may actually believe that adultery should be punished. But is there really wide ethical agreement on the crimes involved and punishments required in creative résumé writing, or slippery staff work?

And even granting for the sake of argument that upon announcing, the candidate surrenders his or her rights—to personal privacy, to a little intellectual dishonesty—the voters are still entitled to their rights. An ABC News–Washington *Post* poll published just before Biden's withdrawal disclosed that a majority of those questioned believed Biden should continue his campaign. Other public-opinion polls suggested that many voters thought Hart should have stayed on. William Schneider, an analyst and polling specialist, noted in the *National Journal* earlier this month that these results "do not mean that people were not bothered by what Hart and Biden did or that they would have voted for them. What they reveal is widespread displeasure over the fact that the press seemed to force these candidates out of the race without consulting the voters."

Again, complaints about an assertive press in the political process are hardly new. Henry Kissinger, in his 1982 book, *Years of Upheaval,* worried about a political journalism that tried to be both "neutral conduit and tribunal . . . spectator and participant." This year, however, the concern is not so much with the first media hit as with the ferocity of the follow-up stories; the piling-on has become newsworthy itself. "The press used to beat up on us for 'manipulating the process,' " says political consultant Sawyer. "The stories may be legitimate, but the frenzy of moral hysteria is not."

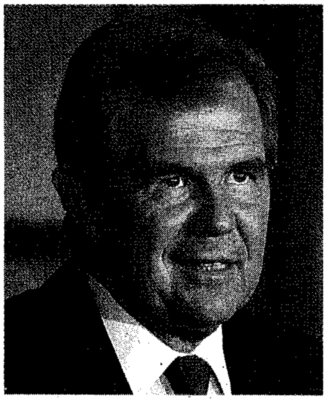
The reasons the media seem to be playing character cop in the present campaign relate both to the special circumstances of contemporary presidential politics and to some long-term changes in political journalism.

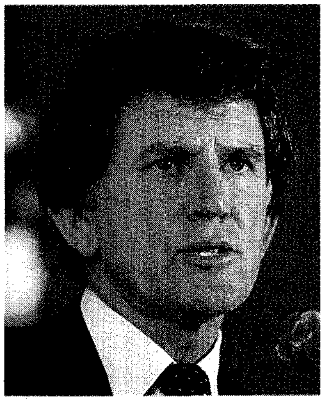
With no incumbent running for president for the first time since 1972, the 1988 race has attracted a dozen-odd candidates. They are more or less of equal stature—all somehow seem not tall enough. George Bush, the candidate with the best résumé, has had to fight his "wimp" image. When Biden was still a candidate, the Democrats were "the Seven Dwarfs" in the papers; now Dukakis is pushing "the six-pack" as a macho improvement of sorts. Both the Democratic and Republican teams are condemned to be not only short but slow as well. The openness of the race forced each candidate to make an early start on his campaign, as did the current campaign-finance laws and the peculiarities of the caucus and primary system. Reporters now have the candidates to kick around for a year and a half.

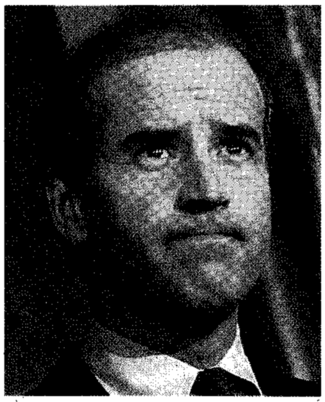
FEW OF THE CANDIDATES REPresent strong, discernible constituencies—once beyond Robertson's evangelicals and Jackson's black supporters. When Biden's campaign began to come apart, there were no organized interest groups to help him overcome the character cops. As Adam Clymer, a political editor at the New York *Times,* told a meeting on politics and the press two weeks ago at the University of Illinois, "No one from the auto workers' union was saying, 'Joe Biden has been a strong friend of ours, and because we need him, we're putting these charges behind us.' " The candidates, vulnerable from the start, were easy to kick around once they were down.

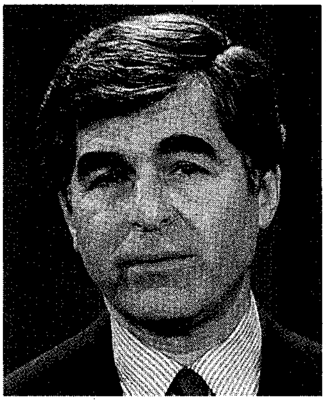
Equally to the point, very few issues of substance divided the two packs. The Democratic candidates grouped slightly to the left of center (Jackson again the exception) and the Republicans slightly to the right (Robertson not included). On the few occasions when one candidate or another tried to distance himself from his rivals—Albert Gore's support of the Grenada invasion, for example—relatively few people noticed. In the absence of compelling issues of public policy—or, at any rate, in the absence of the candidates' articulation of such issues—it was inevitable that news stories and analyses would home in on "character."

To a certain extent, of course, the behavior of a succession of presidents over the last three decades helped create the character issue: John Kennedy's sexual exploits (retrospectively covered), Lyndon Johnson's deceits, and Richard Nixon's deviousness all made the case for coverage. Later, the "decent" Gerald Ford and Jimmy Carter ("I'll never lie to you") offered the chance for a more positive story line of character. For a time, Ronald Reagan confounded his critics, who put him down as "merely" an actor. In fact, in 1980 Reagan offered a campaign of substance, one strong on issues and high in content: He promised to cut taxes, increase defense spending, and stand up to the Soviets. By 1984, though, Reagan was running as the personable host-leader of the nation-show. The Reagan campaign used TV spots that promised, "It's morning again in America." His genial personality made us feel good. "Reagan gave us a new mood in politics," says Dan Payne. "He created a soft presidency, like soft-rock radio." The deeper currents of "character" were supplanted by concerns for more surface qualities. "Personality" became a topic to be covered and a basis for judgment of the ability to lead.


PAT ROBERTSON


GARY HART


JOSEPH BIDEN


MICHAEL DUKAKIS

BY THIS TIME, TOO, THERE WAS no shortage of the president's analysts on call in the media. A generation ago, Theodore White could travel around Wisconsin or West Virginia with the candidate, an advance man, and a driver—all in one car. White not only was moving over sparsely covered territory; he was a reporter in love with politics and politicians, positively lyrical when he recorded the workings of the American electoral process. Between now and February, up to 2,000 journalists are expected to drop into Iowa for the caucuses, outfitted more as combative paratroopers than as lyric poets. When White was putting together his quadrennial campaign histories, a small band of journalists from the Big Three networks, the wire services, and a couple of the newspapers carried the weight of "serious" political reporting. More remote figures, like Walter Lippmann and James Reston, reminded members of the rules, speaking with detached objectivity and a certain agreed-upon morality.

Today, the changing ranks of the media rule-makers can be measured in a variety of ways. One is the list of the news organizations that will be sponsoring candidate debates between October 28 and March 6; the list includes, in addition to ABC, CBS, and NBC, the Atlanta *Journal-Constitution,* the Boston *Globe,* Cable News Network, the Dallas *Morning News,* and the Des Moines *Register.* The competition among these new influentials has increased with their numbers. The traditional drive to be first with the story is now matched by the challenge to be boldest or precedent-setting. One of the side benefits that editors of the Miami *Herald* cherished from their surveillance of Gary Hart's Capitol Hill townhouse was the location of the big story: The reporters tucked it to the great Washington *Post* in its own backyard.

Certainly, the volume of political news has grown. CNN churns out news and features 24 hours a day. Headlines have to be freshened—"re-topped"—hourly. Stories may take new turns after hours—in an interview, say, on ABC's *Nightline.* More doesn't necessarily mean better or more reflective. *USA Today* and the network news programs are models of compression. At times, the national news machine may resemble a coal-mining conveyor biting off chunks of the news and spitting them back along an endless loop.

It isn't just the old "hard facts" of the news that are now being mined. Along with sheer news tonnage, there is an expanded definition of what a "news story" may be. The success of *People* magazine in the seventies instructed political editors of the eighties on the attractions of personality journalism and private lives. When campaign media managers now reconsider, in repose, the Hart and Biden stories, they claim that the candidates were finished off as much by the velocity of communications as by the messages of wrongdoing. The information flow—to use David Sawyer's term—developed so rapidly that the campaigns lost control of events. Gary Hart had been involved in national politics for a decade and a half—and the "womanizing" stories were around almost as long—before the Miami *Herald* and the Washington *Post* got on his case. Biden's borrowings from the thoughts of others went undetected for a couple of weeks—that's why Dukakis's man John Sasso decided to speed up the process by putting together the attack videocassette. Last month's news of Biden developed at a horse-and-buggy pace. This month, Pat Robertson announced his candidacy in Brooklyn on October 1; five days later, the Robertsons' wedding-date story was included in a *Wall Street Journal* profile of the candidate. In the case of Jesse Jackson, the media coverage was virtually a pre-emptive, missile-age strike. The Chicago *Sun-Times* ran the story of the Jacksons' wedding date in the same Sunday-morning edition that carried the account of his formal presidential announcement.

Most of all, the values of the news have changed. The range of "permissible" subjects has broadened throughout the popular culture in the last two decades—in movies, theater, the arts, mass-market books, late-night TV, and radio talk shows. The institutional culture of the news, traditionally conservative and among the last to unbend—"we are a family newspaper"—strives now to appear as knowing as Carson or Dr. Ruth.

Two Sundays ago, Mike Wallace interviewed Jackson and his wife on *60 Minutes.* Wallace played Trapper Mike only intermittently; Mrs. Jackson said she wouldn't permit any "vulgar questions." Her pre-emptive strike prevailed—for that day. However, Wallace's CBS colleague Lesley Stahl and the *Wall Street Journal* put the question about "marital fidelity" to Jackson the same week. To both, Jackson invoked his personal rights, arguing that "private moral questions have no part in a campaign." On the record of Campaign '88 to date, he and the other candidates are losing the argument.

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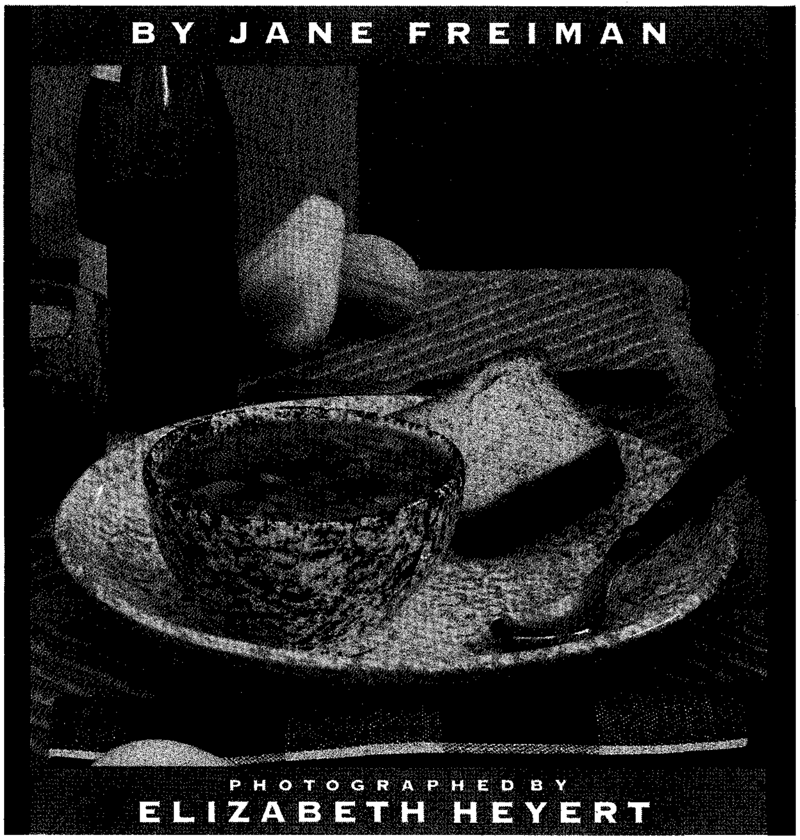
HOLIDAY ENTERTAINING

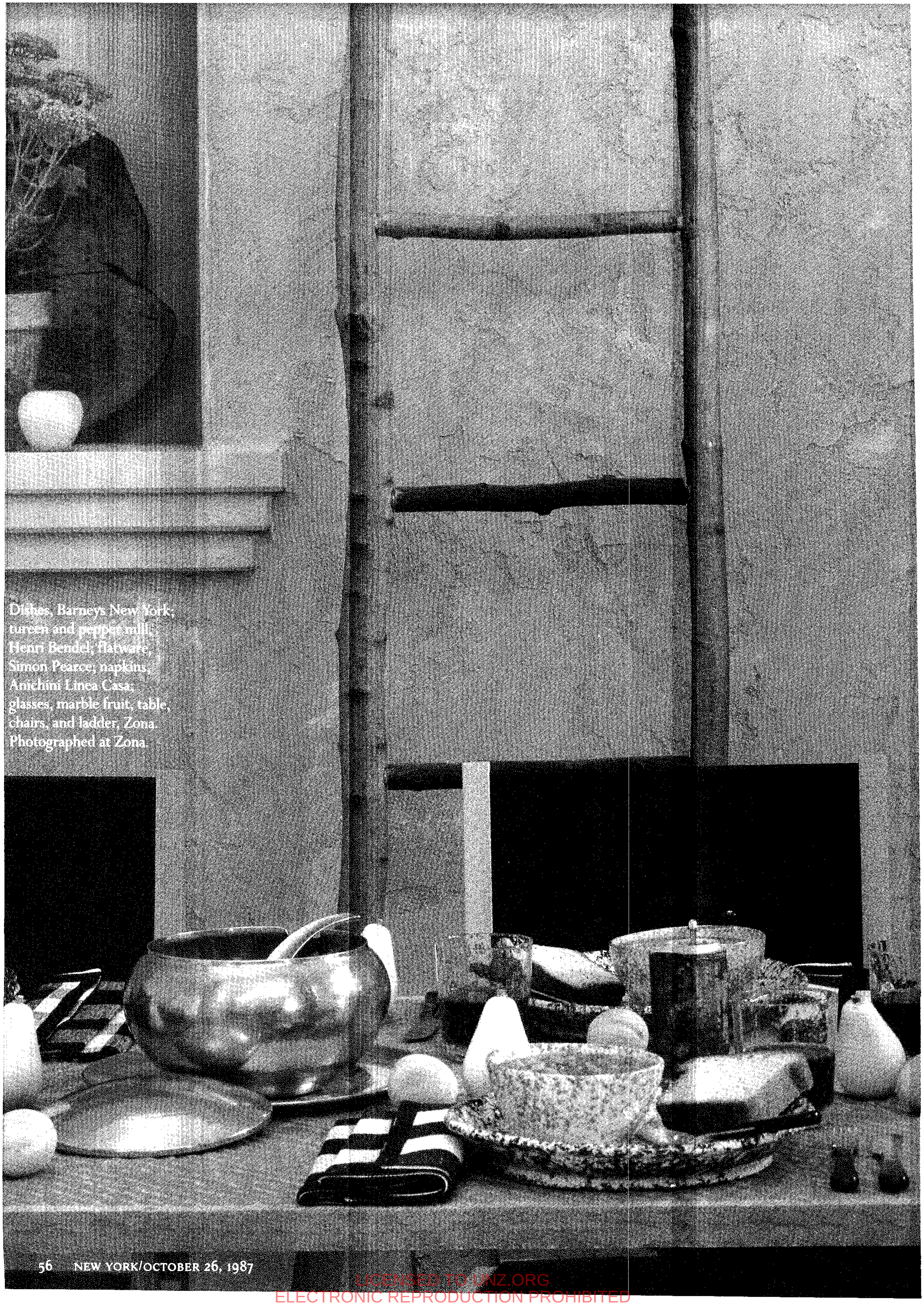


BY JANE FREIMAN

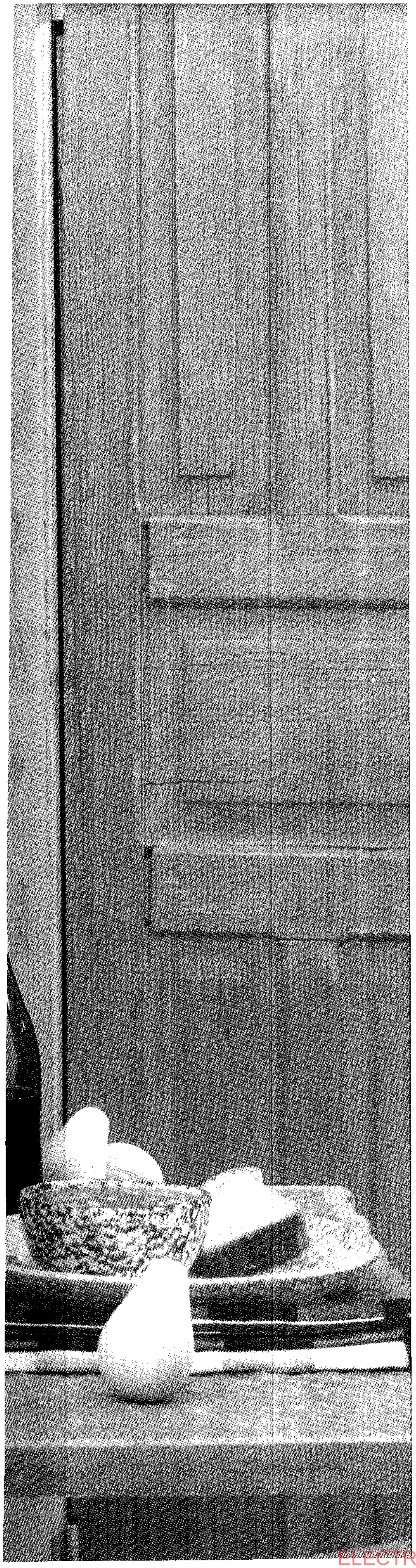
PHOTOGRAPHED BY
ELIZABETH HEYERT

This season, some of the city's hottest restaurants are setting the pace for entertaining at home. Not surprisingly, Italian food is a dinner-party favorite, followed closely by innovative American cooking and traditional French fare. Thanks to professional chefs who have shared their culinary secrets (recipes, page 76), here are six spectacular meals based on popular restaurant dishes to serve at home this fall.

Stylist: Patrick Gallagher
Food Stylist: Rick Ellis
Coordinator: Gillian Duffy

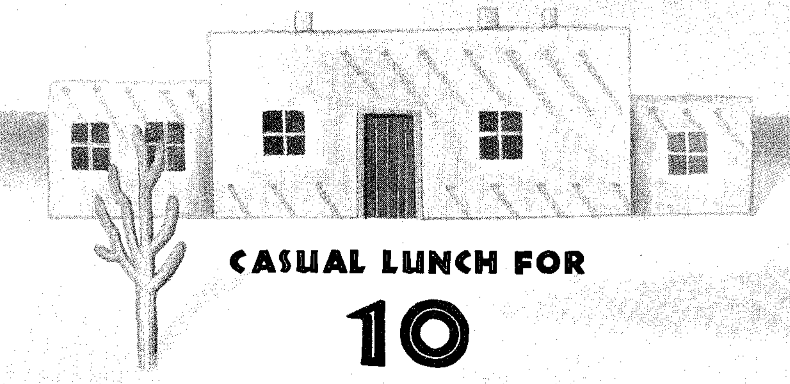


Dishes, Barneys New York; tureen and pepper mill, Henri Bendel; flatware, Simon Pearce; napkins, Anichini Linea Casa; glasses, marble fruit, table, chairs, and ladder, Zona. Photographed at Zona.



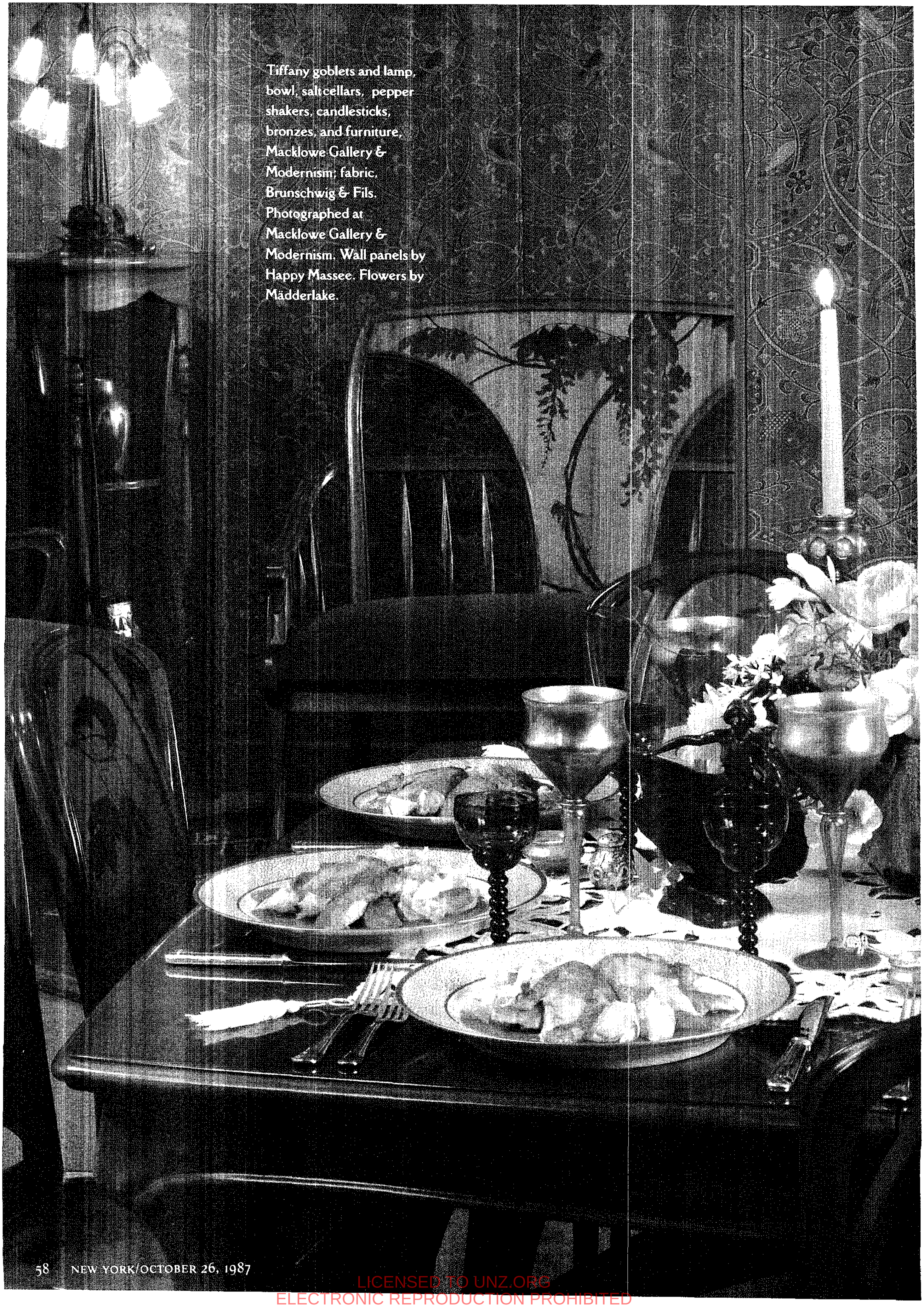
SIMPLY SUMPTUOUS

An earthy bowl of homemade soup and a hearty hunk of just-baked bread—these are the basic ingredients of a wonderfully informal but classic lunch. The soup, from the Alsatian repertory of Lutèce's André Soltner, is heavy with ham and vegetables, yet its meaty flavor comes from lentils, a once-lowly legume now making a strong comeback. Serve the soup with chef Larry Forgione's signature black-pepper bread, its jolt of cracked peppercorns tempered with a swirl of fresh herbs. The bread puffs up majestically in the oven after only a single rise. Finally, an assortment of perfectly ripened cheeses (from the formidable selection at Fairway) and a medley of unusual fruits add up to a minimum-effort, maximum-effect dessert.

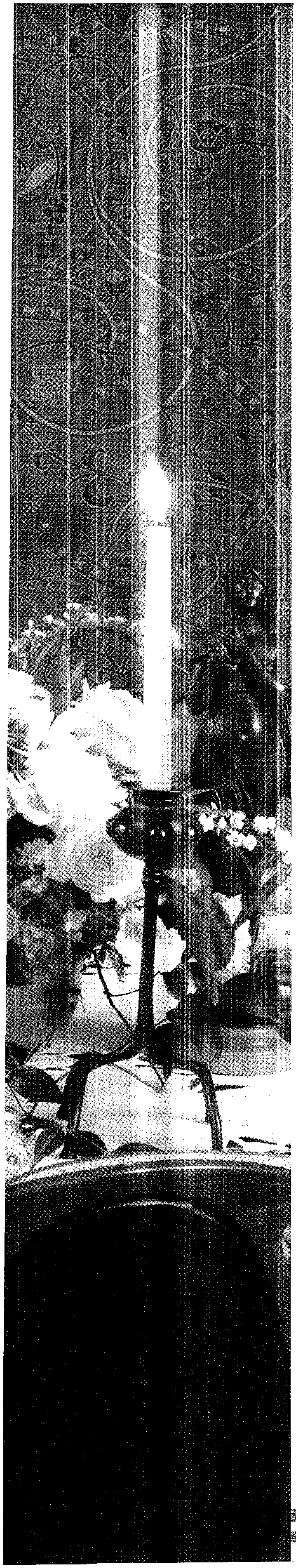


CASUAL LUNCH FOR 10

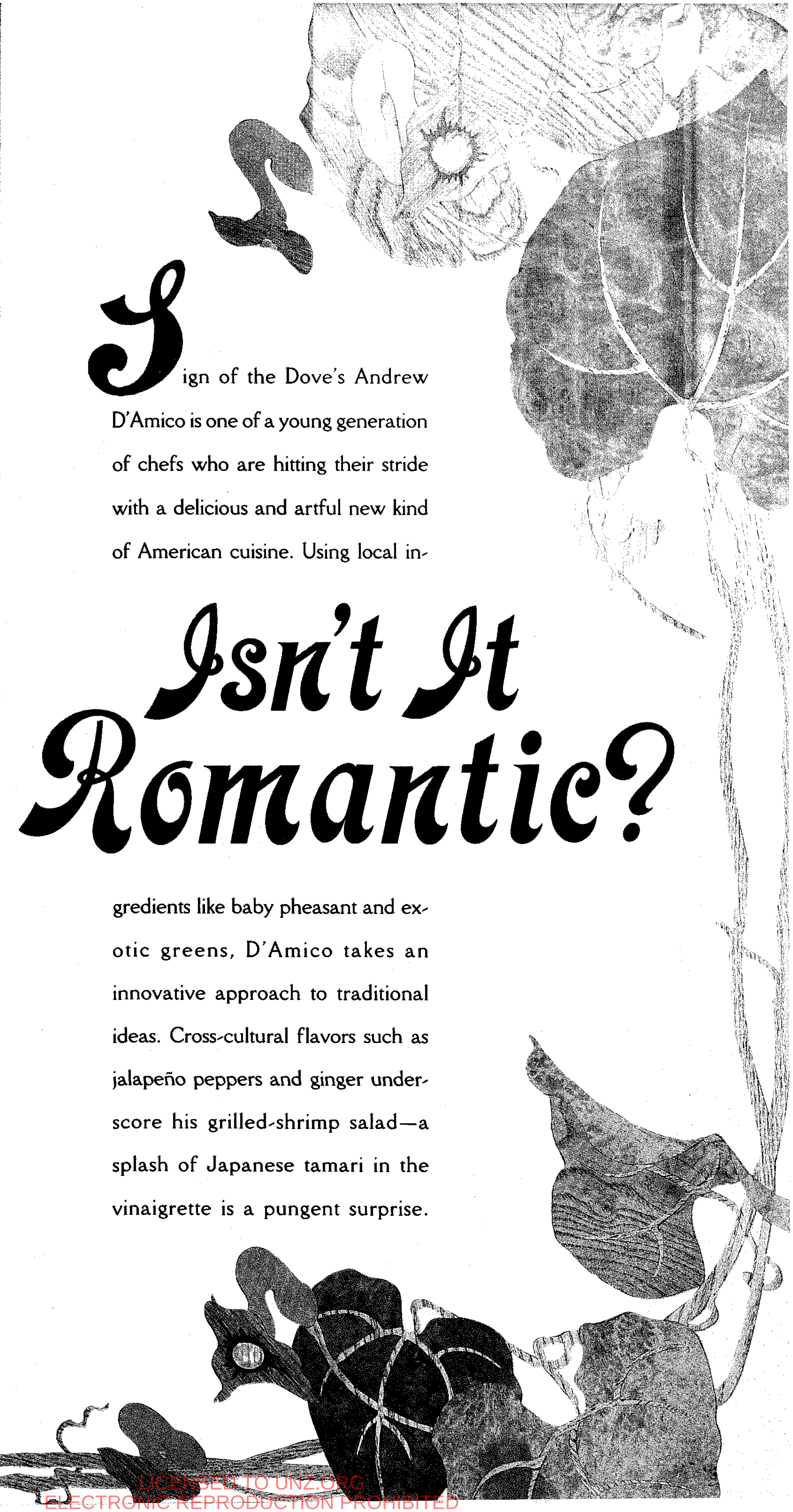
Alsatian Lentil Soup (Lutèce)
Pepper Bread With Herbs (An American Place)
Cheeses and Exotic Fruit



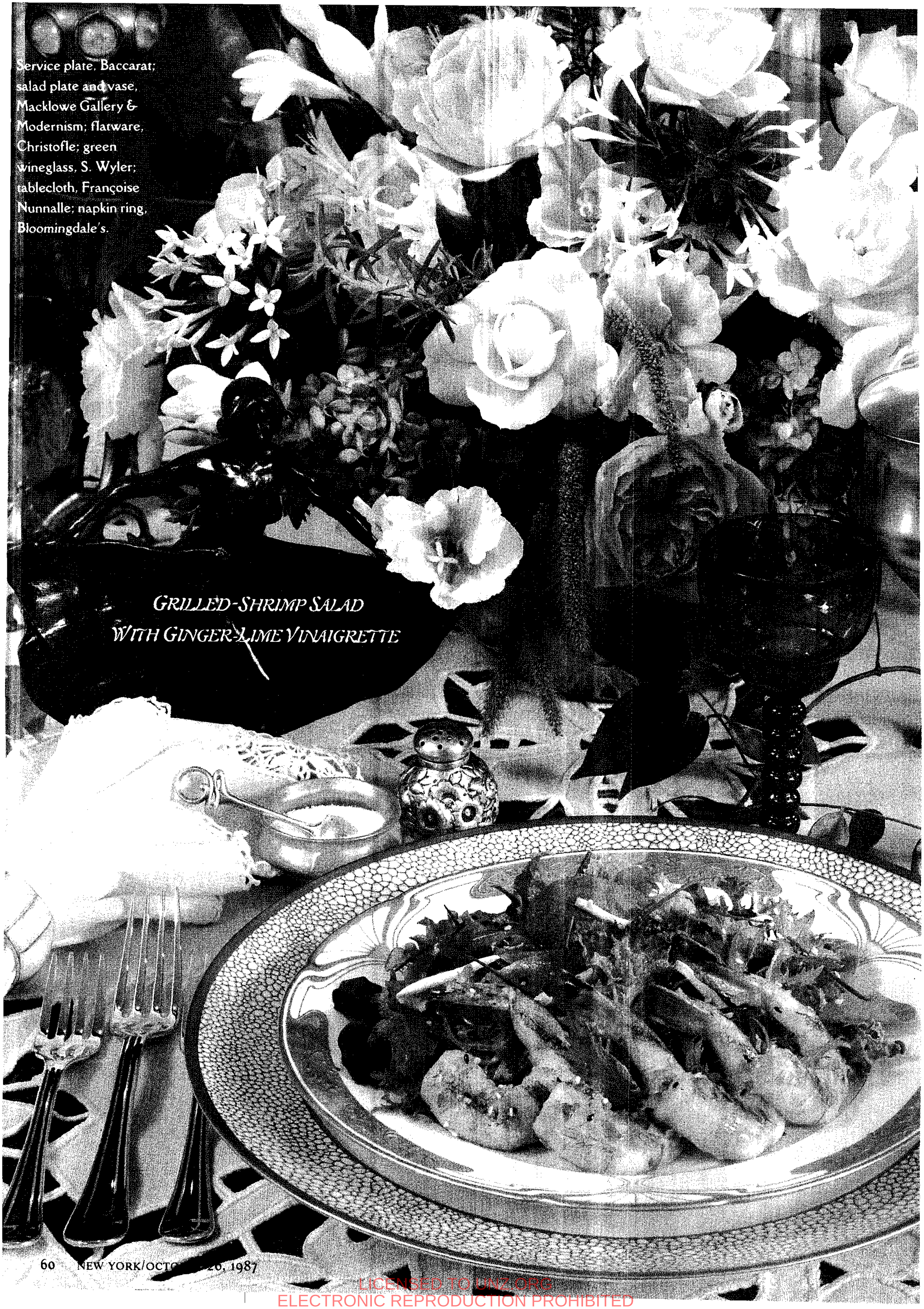
Tiffany goblets and lamp, bowl, saltcellars, pepper shakers, candlesticks, bronzes, and furniture, Macklowe Gallery & Modernism; fabric, Brunschwig & Fils. Photographed at Macklowe Gallery & Modernism. Wall panels by Happy Massee. Flowers by Mädderlake.



Isn't It Romantic?

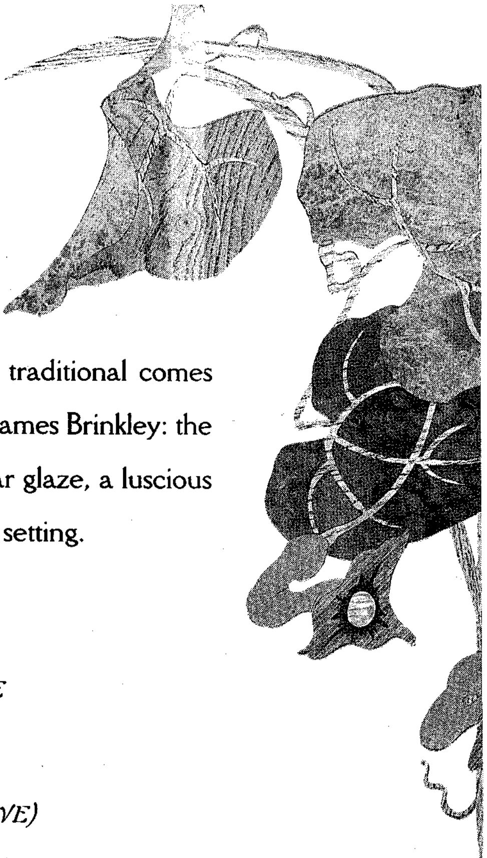


Sign of the Dove's Andrew D'Amico is one of a young generation of chefs who are hitting their stride with a delicious and artful new kind of American cuisine. Using local ingredients like baby pheasant and exotic greens, D'Amico takes an innovative approach to traditional ideas. Cross-cultural flavors such as jalapeño peppers and ginger underscore his grilled-shrimp salad—a splash of Japanese tamari in the vinaigrette is a pungent surprise.



Service plate, Baccarat; salad plate and vase, Macklowe Gallery & Modernism; flatware, Christofle; green wineglass, S. Wyler; tablecloth, Françoise Nunnalle; napkin ring, Bloomingdale's.

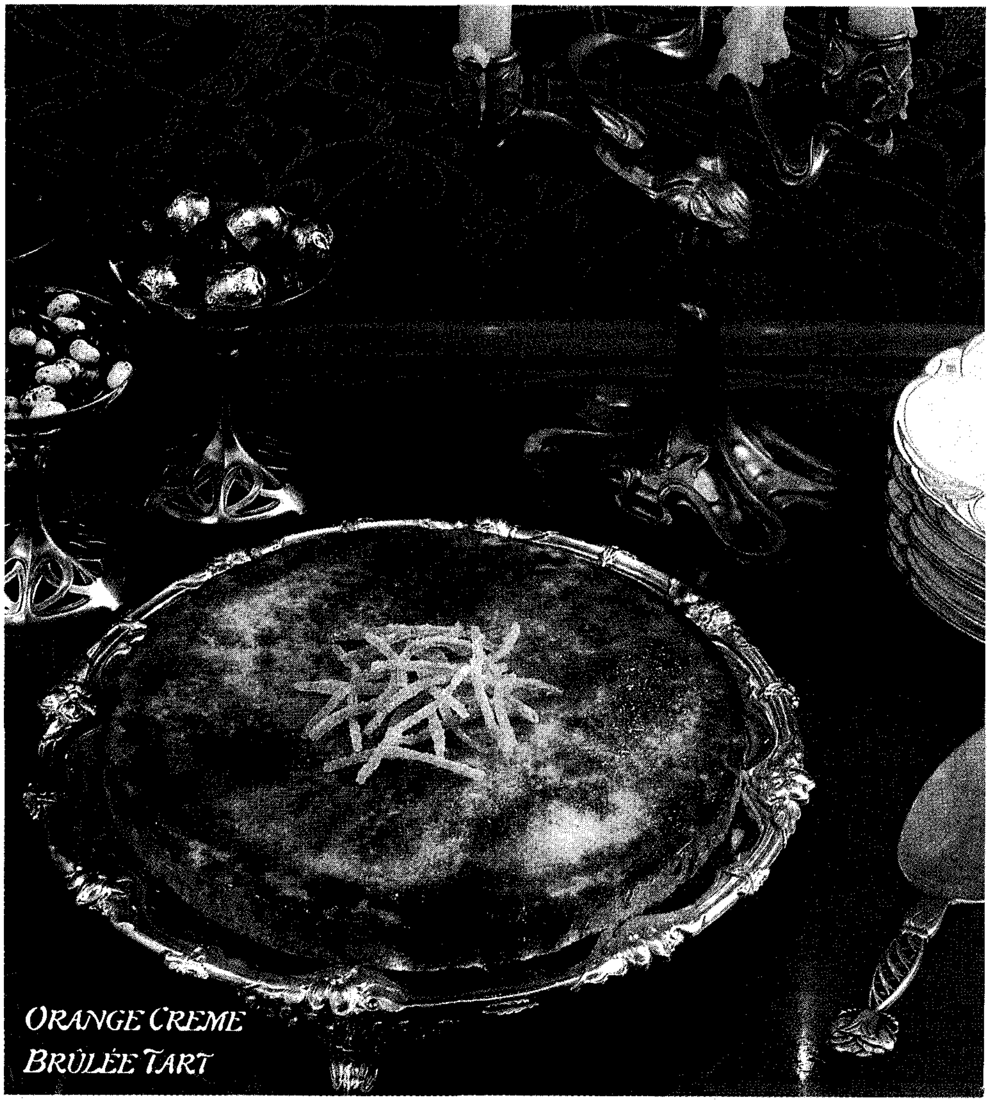
GRILLED-SHRIMP SALAD WITH GINGER-LIME VINAIGRETTE



Another twist on the traditional comes from Sign of the Dove's inventive pastry chef, James Brinkley: the orange crème brûlée tart with its crackling sugar glaze, a luscious gem of a dessert gorgeous enough for a Tiffany setting.

FORMAL DINNER FOR 8

GRILLED-SHRIMP SALAD WITH GINGER-LIME VINAIGRETTE (SIGN OF THE DOVE)
ROASTED BABY PHEASANT
ORANGE CRÈME BRÛLÉE TART (SIGN OF THE DOVE)



ORANGE CREME BRÛLÉE TART

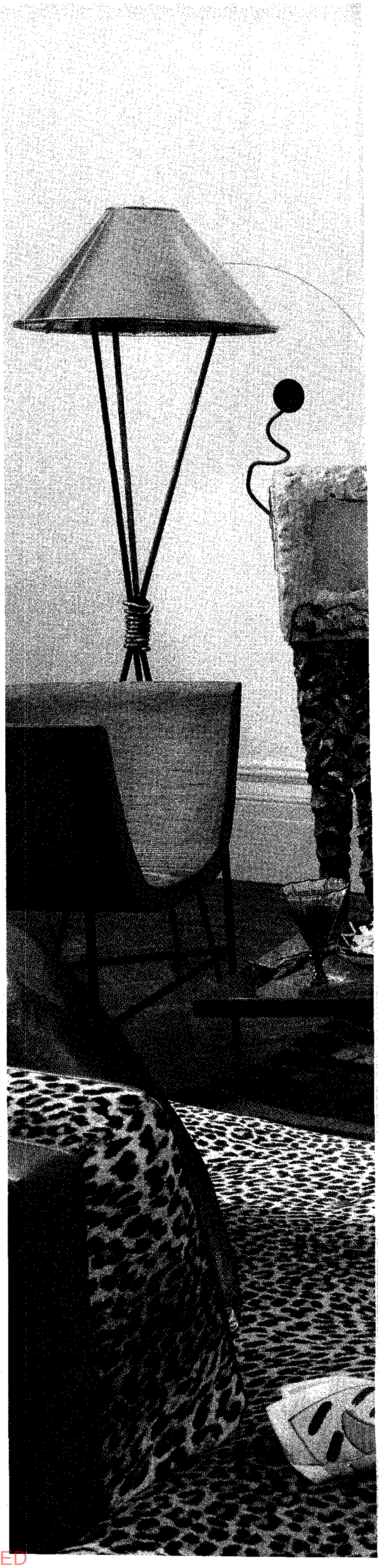
Platter, James II Galleries; tart server, Ilene Chazanof; plates, table, candelabrum, and goblets, Macklowe Gallery & Modernism.

RICE AND EASY

FIRST IT WAS PIZZA, THEN IT WAS PASTA, AND NOW RISOTTO—A CREAMY DISH OF ITALIAN RICE LIBERALLY LACED WITH BUTTER AND REGGIANO PARMESAN CHEESE—IS ALL THE RAGE. IT IS, QUITE SIMPLY, THE DISH OF THE MOMENT, COAST TO COAST. FROM BELLINI BY CIPRIANI, NEW HOME OF NEW YORK'S VENETIAN RESTAURANT DOGE, HARRY CIPRIANI, HERE IS A DELICATE VEGETABLE-FLECKED RISOTTO PRIMAVERA WITH A 50-YEAR PEDIGREE. ALL IT NEEDS IS A PLATTER OF CURED MEATS AND SAUSAGES—ASSEMBLE THE ELEMENTS FROM YOUR FAVORITE *SALUMERIA*—

Italian Cured Meats With Onion Focaccia ● *Risotto Primavera (Bellini by Cipriani)* ● *Espresso Gelato With Chocolate Sauce*

SIMPLE ITALIAN SUPPER *For* 6



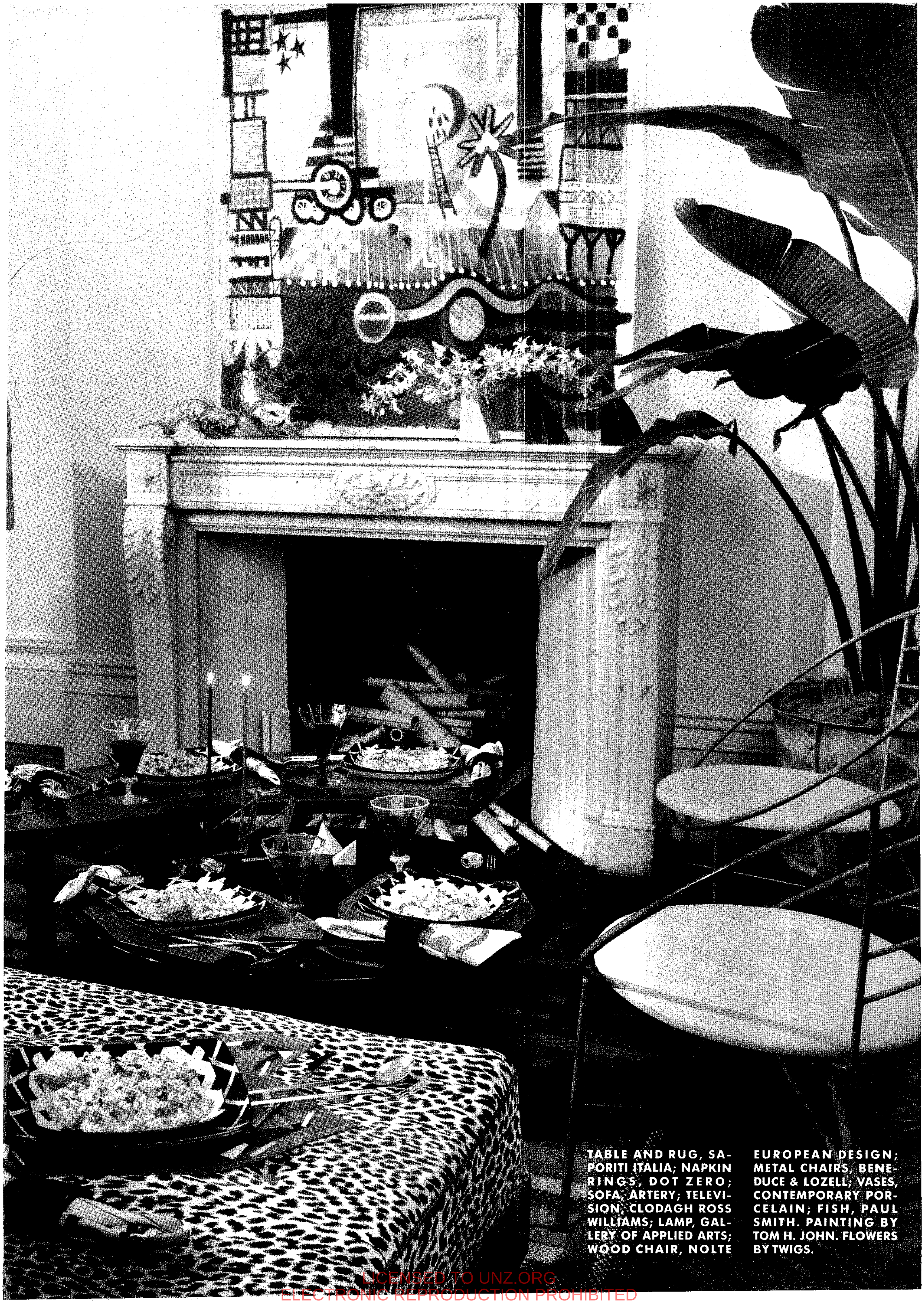
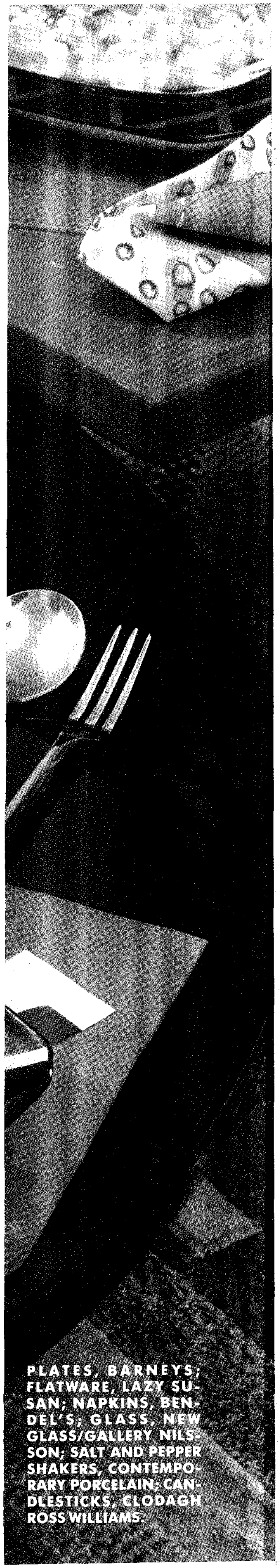


TABLE AND RUG, SAPORITI ITALIA; NAPKIN RINGS, DOT ZERO; SOFA, ARTERY; TELEVISION, CLODAGH ROSS WILLIAMS; LAMP, GALLERY OF APPLIED ARTS; WOOD CHAIR, NOLTE EUROPEAN DESIGN; METAL CHAIRS, BENEDUCE & LOZELL; VASES, CONTEMPORARY PORCELAIN; FISH, PAUL SMITH. PAINTING BY TOM H. JOHN. FLOWERS BY TWIGS.

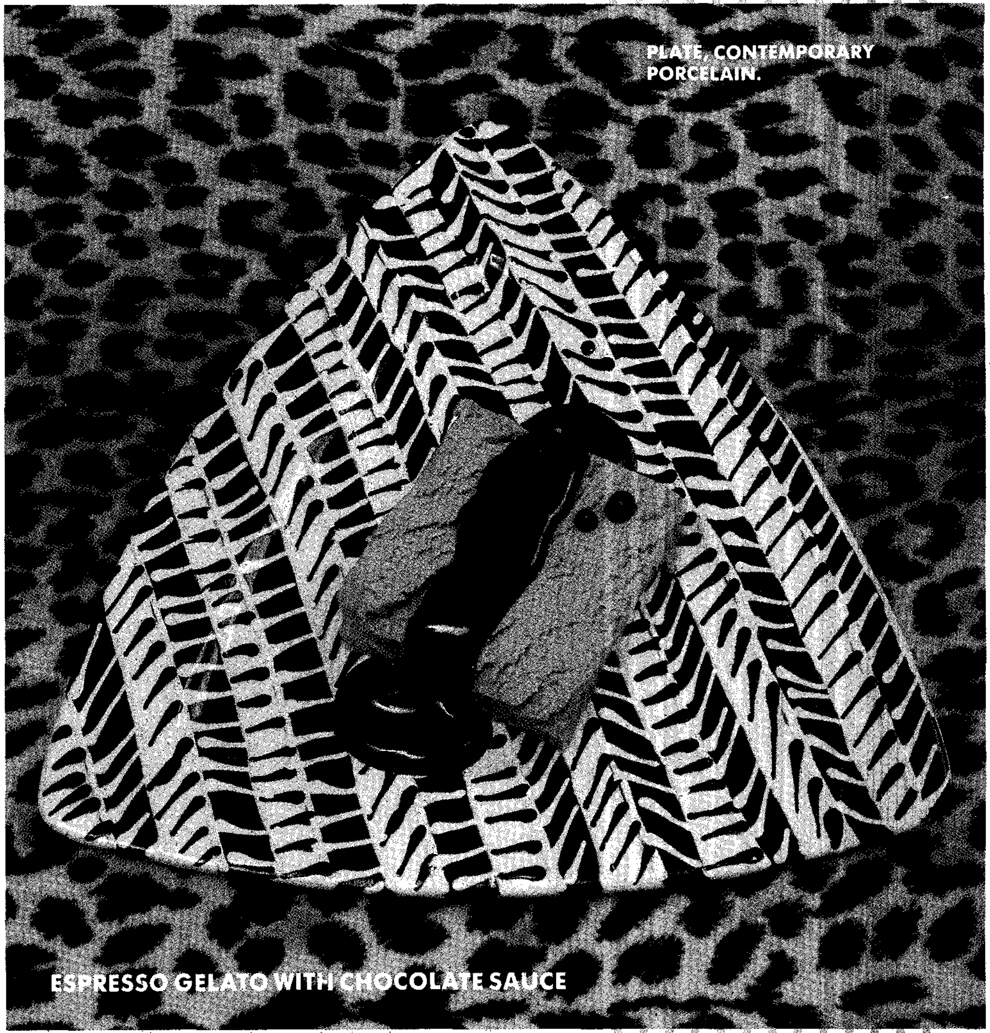
RISOTTO PRIMAVERA



PLATES, BARNEYS; FLATWARE, LAZY SUSAN; NAPKINS, BENDEL'S; GLASS, NEW GLASS/GALLERY NILSSON; SALT AND PEPPER SHAKERS, CONTEMPORARY PORCELAIN; CANDLESTICKS, CLODAGH ROSS WILLIAMS.

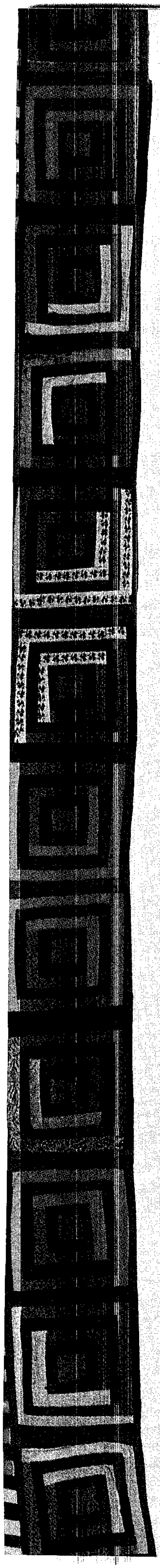
RICE AND EASY

AND, FOR DESSERT, ICE CREAM FROM THE NEIGHBORHOOD *GELATERIA* PACKED INTO A LOAF PAN FOR A FASHIONABLE, SLICEABLE FROZEN FINALE.



PLATE, CONTEMPORARY PORCELAIN.

ESPRESSO GELATO WITH CHOCOLATE SAUCE



HOME FOLK

Whether the occasion is the homecoming of a college freshman or Grandma's eightieth birthday, this very American lunch will appeal to family members of all ages. Cobb salad is a timeless favorite from '21,' with jewel-like stripes of diced tomato, bacon, avocado, chicken, and olive. Most people will find it hard to resist a two-handed approach to Laurent's hefty roast-beef bones, deviled to perfection in a jacket of mustard and bread crumbs that seals in their juiciness. And for dessert, a nearly flourless sweet-chocolate cake, from Il Mulino, is so rich and fudgy, it easily could become a family tradition.

FAMILY LUNCH FOR 6

COBB SALAD WITH ROQUEFORT DRESSING ('21')
BISCUITS
DEVILED ROAST-BEEF BONES WITH MATCHSTICK POTATOES (LAURENT)
SWEET-CHOCOLATE CAKE (IL MULINO)

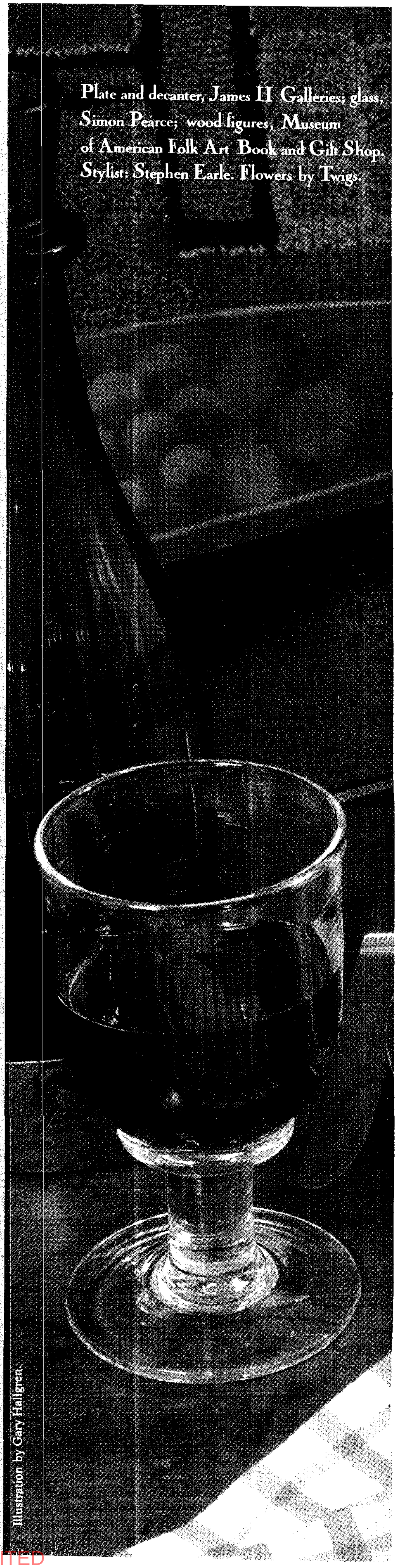
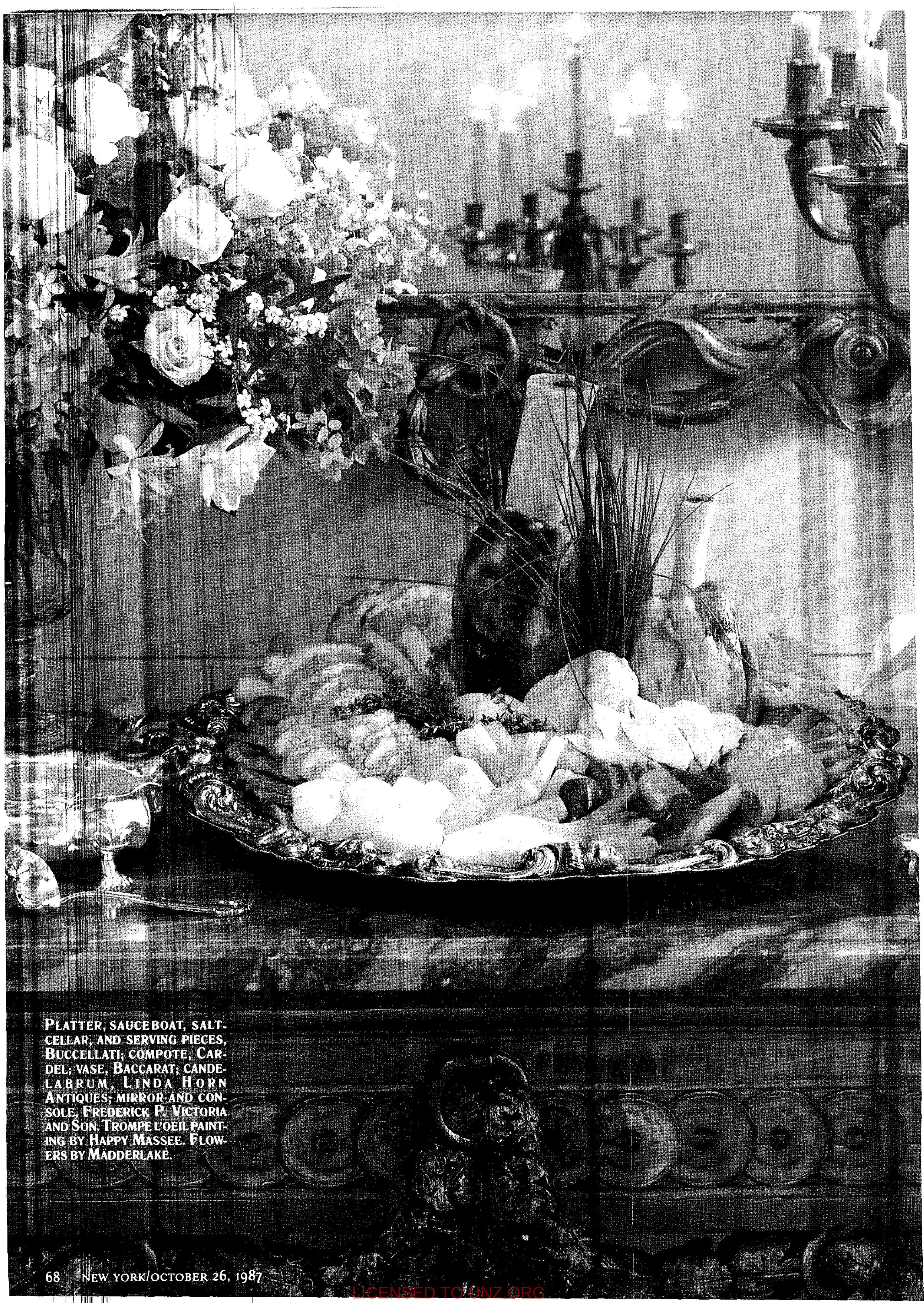


Plate and decanter, James II Galleries; glass, Simon Pearce; wood figures, Museum of American Folk Art Book and Gift Shop. Stylist: Stephen Earle. Flowers by Twigs.

Illustration by Gary Hallgren.



PLATTER, SAUCEBOAT, SALTCELLAR, AND SERVING PIECES, BUCCELLATI; COMPOTE, CARDEL; VASE, BACCARAT; CANDELABRUM, LINDA HORN ANTIQUES; MIRROR AND CONSOLE, FREDERICK P. VICTORIA AND SON. TROMPE L'OEIL PAINTING BY HAPPY MASSEE. FLOWERS BY MADDERLAKE.

GRAND BUFFET FOR 16

BEAUTY AND THE FEAST

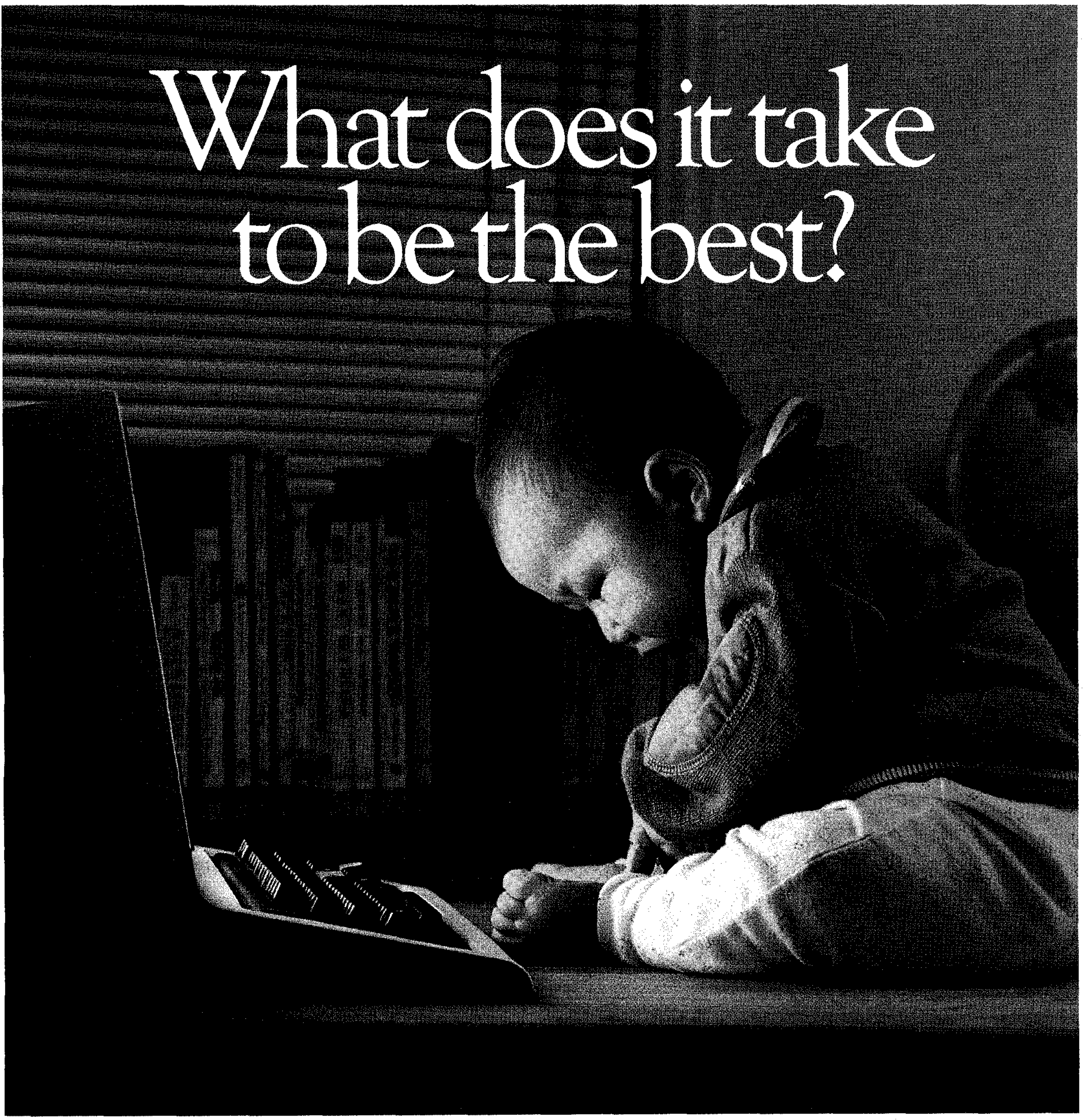
A BOLLITO MISTO

—a dazzling montage of meltingly tender meat and poultry accompanied by two sauces and exquisite cooking broth—proves that simplicity is indeed the essence of sophistication. This dish has long lured some of the town's most discriminating palates to Le Cirque, where it is served on alternate Thursdays, and it makes an elegant centerpiece of a big buffet dinner. Best of all, it can be cooked and assembled in advance. Just purchase hors d'oeuvre (why not caviar?), and order fruit tarts from your favorite patisserie. Creating a great dish like this may not be easy—a certain degree of stamina is required for the lengthy (but mostly unattended) cooking, and an organized kitchen is essential. But eating it is always a pleasure—and an event.

Caviar and Assorted Canapés
Bollito Misto (Le Cirque)
Sourdough Ficelles
Fresh-Fruit Tarts

PLATE, S. WYLER; FORK, CHRISTOFLE; GLASS, CARDEL; NAPKIN, FRANÇOISE NUNNALLE.

BOLLITO MISTO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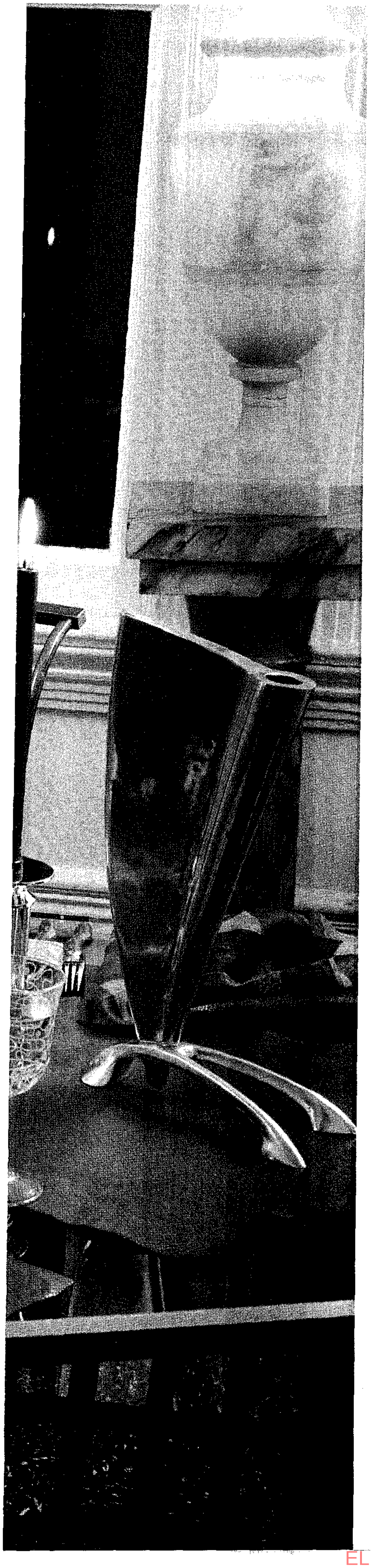
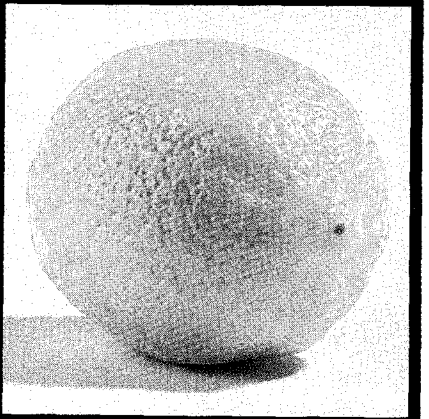
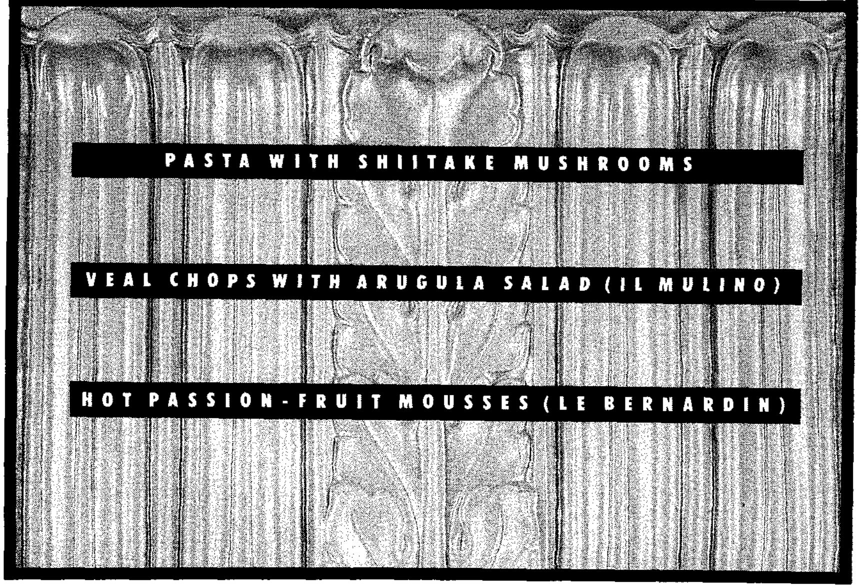


CHOP TALK

CITY DINNER FOR 4

These days, there seems to be a new, freer attitude toward Italian cooking that's not wedded to authenticity and tradition. A case in point is the linchpin of this menu, Il Mulino's sensational veal chop. Pounded nearly as thin as scalloppine and topped with arugula-and-tomato salad, it's a clever step beyond the classic Milanese costolette. And a simple dish of fresh pasta is elevated to new heights by the heady flavor of shiitake mushrooms. Dessert—hot





PASTA WITH SHIITAKE MUSHROOMS

VEAL CHOPS WITH ARUGULA SALAD (IL MULINO)

HOT PASSION-FRUIT MOUSSES (LE BERNARDIN)

DETAIL PHOTOGRAPHS BY DAVID KELLEY

HOT PASSION-FRUIT MOUSSE

passion-fruit mousses from Le Bernardin chef Gilbert Le Coze—crosses the border into France. Le Coze presents them daringly ungarnished—a finishing touch that makes an urban dinner positively urbane.

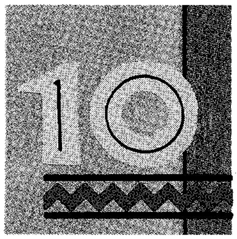
PREVIOUS SPREAD: PLATES, FLATWARE, AND SCULPTURE, PAUL SMITH; SILVER CANDLESTICKS, GLASSES, AND SALT AND PEPPER SHAKERS, BARNEYS; NAPKINS AND NAPKIN RINGS, BENDEL'S; DECANTER, URN LAMPS, AND PEDESTALS, LINDA HORN ANTIQUES; CHAIRS BY MARK ZEFF, ZONA. LEFT: PLATES, BARNEYS. PHOTOGRAPHED AT MZD DESIGN.

Faux marble by Happy Massee.

RECIPES

STEP BY STEP

CASUAL LUNCH FOR



ALSATIAN LENTIL SOUP

LUTÈCE

1 pound green or brown lentils, rinsed
1 tablespoon unsalted butter
½ pound smoked ham, finely diced
⅔ cup finely diced carrots
½ cup finely diced onion
1 cup finely diced peeled turnips
½ cup finely diced celery
1 garlic clove, peeled and chopped
3½ quarts chicken stock
¼ teaspoon salt
½ teaspoon ground white pepper
⅓ cup minced parsley

Put lentils in a bowl, cover with cold water, and let soak for 2 hours; drain.

Melt butter in a 6-quart soup kettle. Add ham, and toss over low heat for about 3 minutes. Add carrot, onion, turnip, and celery, and stir until vegetables begin to soften, 6 to 8 minutes.

Stir in garlic, lentils, and stock. Heat to boiling, then reduce heat, and simmer until lentils are just tender, about 45 minutes. Season with salt and pepper. (If soup seems thin, remove 2 cups vegetables and broth, purée in food processor or blender, and stir back into soup.) Sprinkle with parsley, and serve.

PEPPER BREAD WITH HERBS

AN AMERICAN PLACE

1 package dry active yeast
¼ cup milk, scalded and cooled to lukewarm
2 tablespoons sugar
3¾ cups bread flour
½ pound unsalted butter, cut in 16 pieces, softened
1½ teaspoons salt
6 eggs
3 tablespoons black peppercorns, cracked
⅔ cup chopped fresh herbs (parsley, basil, tarragon, coriander)

In bowl of a heavy-duty mixer (or a large mixing bowl or food processor), mix yeast with milk and sugar until yeast dissolves. Add remaining ingredients, mixing with dough hook of mixer at low speed (or kneading by hand or in processor) until dough pulls away from side of bowl.

Rinse out a large zipper-lock plastic bag. Put dough in wet bag; press out air, seal, and refrigerate overnight.

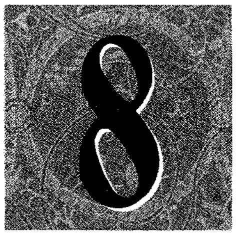
Divide dough in half, and knead on a floured surface into flat rectangular loaves. Butter two 6-cup loaf pans, and lightly dust with flour. Add dough, seam side down; cover with a cloth, and set aside until it doubles in volume, about 3 hours.

Adjust oven rack to middle position. Heat oven to 350 degrees. Bake loaves until golden brown, 35 to 40 minutes. Let cool to room temperature before slicing.

Note: This briochelike dough rises only once, in pans, and should not be punched down.

Alsatian lentil soup and pepper bread with herbs

FORMAL DINNER FOR



GRILLED-SHRIMP SALAD WITH GINGER-LIME VINAIGRETTE

SIGN OF THE DOVE

Ginger-Lime Vinaigrette (recipe below)
1½ pounds medium shrimp, shelled and deveined
2 teaspoons black sesame seeds
2 teaspoons white sesame seeds
4 quarts loosely packed mixed lettuces (red oak, curly endive, arugula, Bibb, radicchio, and mâche)
½ cup cut fresh chives (1-inch lengths)
2 cups loosely packed fresh coriander leaves

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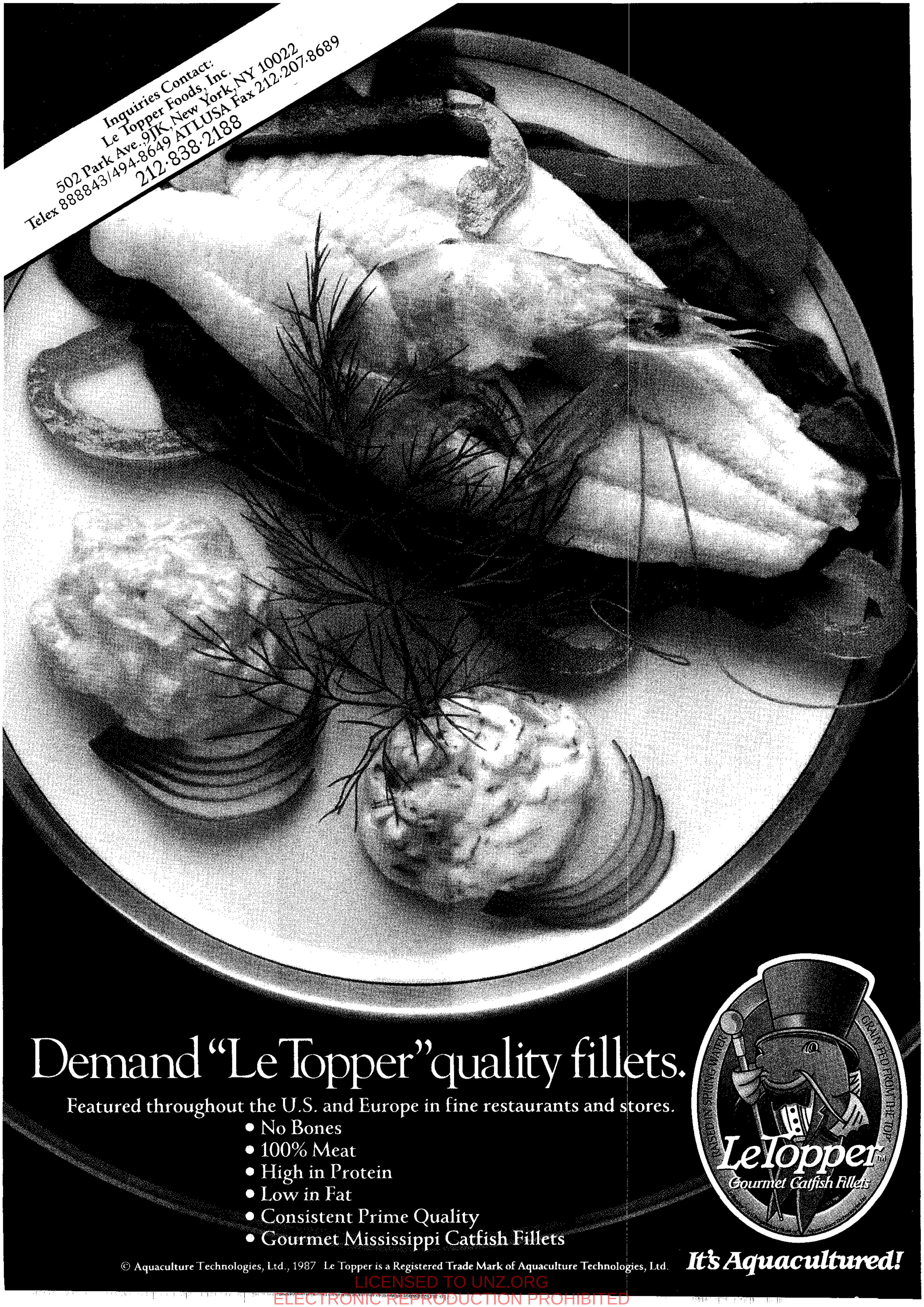
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8 medium mushroom caps, cut in thin julienne
4 large plum tomatoes, peeled, seeded, and cut in thin julienne

One day in advance, make vinaigrette. On day of dinner, put ½ cup vinaigrette in a flat dish. Add shrimp, and toss to coat. Heat a grill or large skillet. Drain shrimp, and grill or sauté just until opaque; set aside.

Spread sesame seeds in a cake pan, and toast in a 300-degree oven until white seeds are golden, 3 to 5 minutes; let cool.

Toss greens, chives, and coriander with ½ cup vinaigrette until barely coated, then arrange on 8 dinner plates. Garnish each plate with shrimp, and sprinkle with mushrooms, tomato, and ½ teaspoon sesame seeds. Drizzle 1 teaspoon vinaigrette over each salad, and serve immediately.

GINGER-LIME VINAIGRETTE

4 tablespoons finely minced peeled fresh ginger
4 medium scallions, finely minced
1 fresh jalapeño pepper, roasted, peeled, seeded, and minced
½ cup fresh lime juice
¼ cup sesame oil
¼ cup tamari
¾ cup vegetable oil or mild olive oil

Mix ginger, scallions, jalapeño, lime juice, sesame oil, and tamari in a bowl. Slowly whisk in oil. Cover, and refrigerate overnight.

Note: Tamari is a Japanese wheat-free soy sauce available at health-food stores.

ORANGE CRÈME BRÛLÉE TART

SIGN OF THE DOVE

Pastry:
¼ pound unsalted butter, chilled and cut in 8 pieces
¼ cup sugar
2 egg yolks
1 tablespoon plus 2 teaspoons heavy cream
1½ cups unbleached all-purpose flour
Filling:
Zest of 4 medium oranges
1¾ cups orange juice
⅛ cup Grand Marnier
2½ cups heavy cream
1 vanilla bean, split
8 egg yolks
11 tablespoons sugar
½ cup sour cream

Make pastry: In a food processor or with a pastry blender, mix butter and sugar until crumbly. Add 1 egg yolk and 1 tablespoon cream, and process or stir until mixed. Add flour, and process or work together until mixture forms a clump. Press dough into a disk, handling as little as possible. Wrap in plastic, and refrigerate for 1 hour.

Roll out dough into a 13-inch circle, and ease into a lightly buttered 9- or 9½-inch flan ring or fluted tart pan with removable bottom. Freeze until firm.

Adjust oven rack to middle position. Heat oven to 350 degrees. Line tart shell with aluminum foil, and fill with pie weights. Bake until crust is lightly colored, about 20 minutes; let cool for 10 minutes, then remove weights and foil. Mix 1 egg yolk with 2 teaspoons cream, and brush on tart shell. Bake until golden brown, about 10 minutes; let cool.

Make filling: In a large non-aluminum saucepan, combine orange zest, orange juice, and Grand Marnier, and simmer over low heat until mixture is reduced to ⅞ cup; set aside in pan.

Put cream and vanilla bean in a separate saucepan, and heat to boiling. Whisk into orange mixture, then simmer until reduced to 2¼ cups; set aside.

In a metal mixing bowl or double-boiler top set over simmering water, vigorously whisk egg yolks with 7 tablespoons sugar until very thick. Reheat orange cream to boiling, and gradually whisk into egg-yolk mixture. Over low heat, continue whisking until mixture thickens to a medium custard, about 12 minutes; strain into a bowl (if mixture has curdled or seized, purée in blender or food processor). Whisk in sour cream, and let cool to room temperature. Pour into pastry crust, and freeze, covered, for up to 3 days.

About 2 hours before serving, remove tart from freezer. Dust top with 3 to 4 tablespoons sugar, and caramelize under hot broiler or salamander (or with blowtorch). Refrigerate for up to 2 hours; remove ring, and serve tart in wedges.

Grilled-shrimp salad with ginger-lime vinaigrette

Orange crème brûlée tart

SIMPLE ITALIAN SUPPER FOR

RISOTTO PRIMAVERA

BELLINI BY CIPRIANI

Tomato Mixture (recipe below)
½ pound unsalted butter
1 large onion, finely chopped
1 medium yellow bell pepper, seeded and finely diced
1 medium red bell pepper, seeded and finely diced
1 cup sliced asparagus tips (¼ inch thick)
½ cup thinly sliced artichoke hearts
½ cup finely diced mushroom caps
1 medium zucchini, finely diced
1 pound short-grain (Arborio) Italian rice
½ cup dry white wine
7 to 8 cups unsalted chicken broth
¼ cup minced parsley
1 cup grated Parmigiano-Reggiano cheese
Salt
2 tablespoons olive oil
¼ cup chopped fresh basil

Make Tomato Mixture (up

to 2 days ahead). In a large saucepan, melt 4 tablespoons butter. Add half the onion, and cook over low heat for 3 minutes. Stir in peppers and asparagus, and cook for 3 minutes. Add artichoke hearts, mushrooms, and zucchini, and cook over low heat until vegetables are softened, about 5 minutes longer; set aside.

Heat 4 tablespoons butter in a 4- to 6-quart soup kettle. Add remaining onion, and cook over low heat until soft. Add rice, and stir over medium heat until grains are coated, about 2 minutes. Add wine, and simmer, stirring, until evaporated.

Add 1½ tablespoons Tomato Mixture and 1 cup broth to rice. Set timer for 18 minutes. Simmer slowly, stirring constantly, until broth is absorbed. Then continue stirring, adding up to 5 more cups broth in ½-cup batches over the 18 minutes. Mixture will become creamy as broth is absorbed by rice.

After 18 minutes, stir cooked vegetables into rice. Taste; if rice is still very firm, continue adding broth in ¼-cup batches, stirring over low heat, until rice is just tender. Over very low heat, vigorously beat in remaining butter, the parsley, cheese, and 1½ tablespoons Tomato Mixture. If rice becomes too thick, stir in ¼ cup broth. (It is normal to have 1 cup broth left over.) Taste, and adjust seasoning with salt. Stir in olive oil and basil. Serve immediately.

Risotto primavera

TOMATO MIXTURE

½ teaspoon minced garlic
¼ cup minced onion
1 tablespoon olive oil
2 medium tomatoes, peeled, seeded, and finely chopped
Pinch sugar
Salt and pepper
2 large basil leaves, shredded

In a medium skillet, cook garlic and onion in olive oil over low heat until soft. Add tomato, sugar, and a pinch each salt and pepper. Cook until liquid evaporates and mixture reduces to 3 to 4 tablespoons. Stir in basil.

FAMILY LUNCH FOR 6

COBB SALAD

'21'

¼ cup red-wine vinegar
1 egg yolk
2 teaspoons Dijon mustard
¾ cup mild olive oil
⅓ cup finely crumbled Roquefort cheese
6 cups mixed lettuces (curly endive, red oak, radicchio, and mâche)
1½ cups kalamata olives, drained
2 ripe avocados, halved, pitted, peeled, and rinsed
4 large tomatoes, peeled and seeded
1 pound skinless boned chicken breasts, cooked
½ pound smoked slab bacon, cooked crisp and crumbled

Whisk vinegar with egg yolk and mustard. Slowly whisk in olive oil. Stir in cheese; set aside for at least 2 hours.

Tear greens into small pieces, and refrigerate. Pit olives, and cut into ⅛-inch dice; set aside. Cut avocados, tomatoes, and chicken into ¼-inch dice; wrap separately, and refrigerate.

Arrange lettuce on 6 dinner plates. On each plate, put ⅓ cup chicken in a stripe over center of lettuce. Put ⅓ cup avocado in a stripe to right of chicken, and ¼ cup tomato to left. Add 3 tablespoons bacon next to avocado and ¼ cup olive alongside tomato.

Serve salad, and pass dressing.

DEVILED ROAST-BEEF BONES

LAURENT

Rib bones from 3 standing beef rib roasts (18 raw bones with chine removed)
1 tablespoon olive oil
1 bay leaf, crumbled
¼ teaspoon dried thyme
½ teaspoon salt
¼ teaspoon ground black pepper
2 tablespoons Gulden's mustard
⅞ cup Dijon mustard
¼ cup minced fresh chives
1 tablespoon minced fresh thyme leaves (1½ teaspoons dried)
¼ cup minced Italian parsley
4 cups fresh white-bread crumbs
½ cup melted butter
¼ cup beef broth

Heat oven to 325 degrees. Scrape backs of bones to remove any excess fat. In a small bowl, mix olive oil, bay leaf, thyme, salt, and pepper. Rub oil mixture over bones, put bones in a shallow pan, and roast until thoroughly cooked, about 1 hour and 15 minutes. Let cool, then cut ribs apart. (Can substitute leftover cooked roast-beef bones.)

In a large mixing bowl, whisk together mustards with chives, thyme, and parsley. Spread bread crumbs evenly in a shallow dish. Brush each rib generously with mustard. Roll ribs in bread crumbs, turning to coat all sides. Transfer coated ribs to a jelly-roll pan, and refrigerate for at least 15 minutes.

Adjust oven rack to middle position, and turn up heat to 375 degrees.

Drizzle butter and broth over ribs. Bake until crumbs are golden, 30 to 35 minutes. Serve immediately.

Note: Bones may be ordered from Balducci's or Lobel's; 48 hours' notice is required.

SWEET-CHOCOLATE CAKE

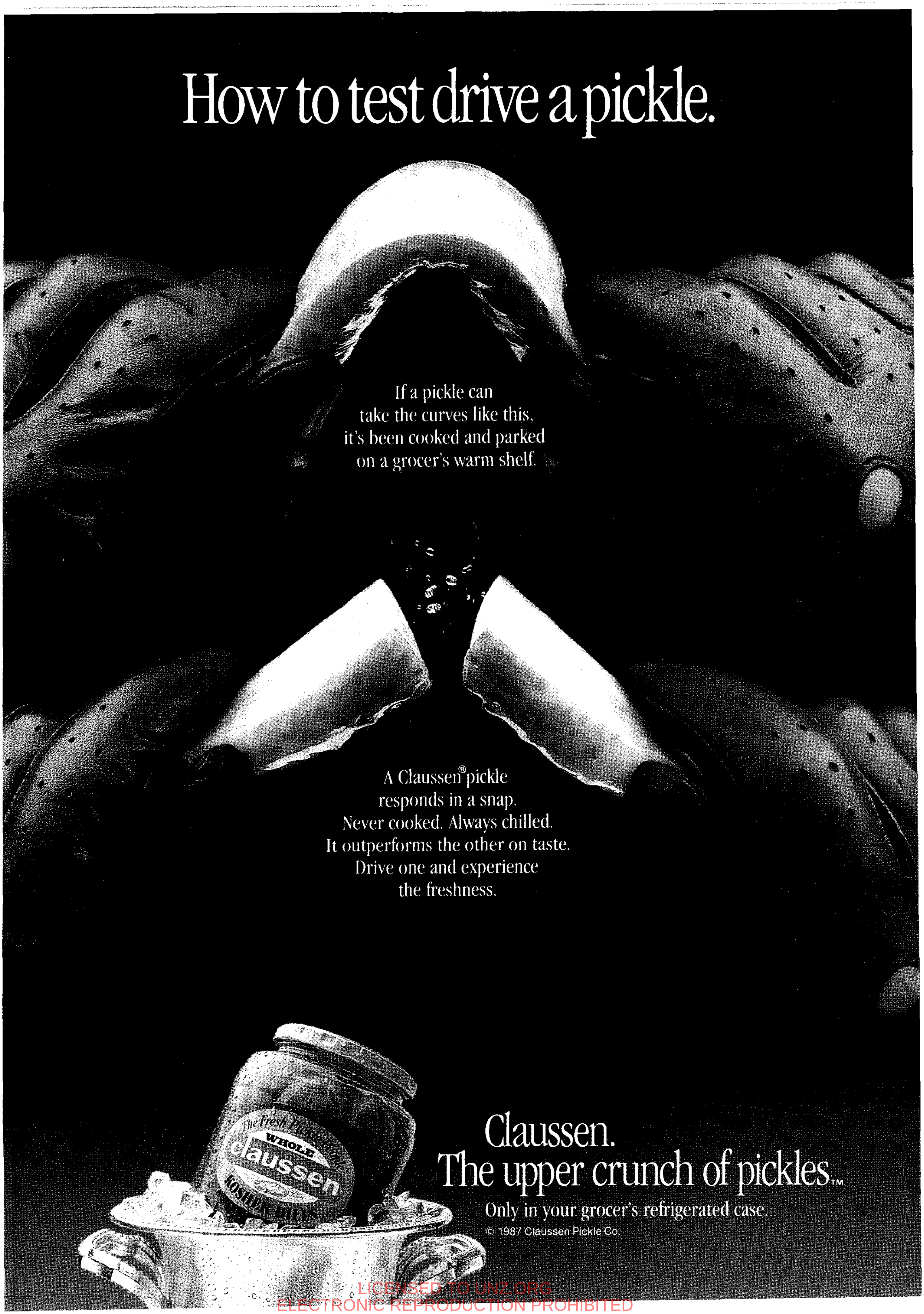
IL MULINO

1 pound Maillard's sweet chocolate
10 tablespoons unsalted butter, softened
1 tablespoon sugar
1 tablespoon flour
4 eggs, separated
Whipped cream

Adjust oven rack to middle position. Heat oven to 425 degrees. Line bottom of an 8-inch springform pan with waxed paper or parchment; set aside.

Break chocolate into ½-inch chunks, then coarsely

How to test drive a pickle.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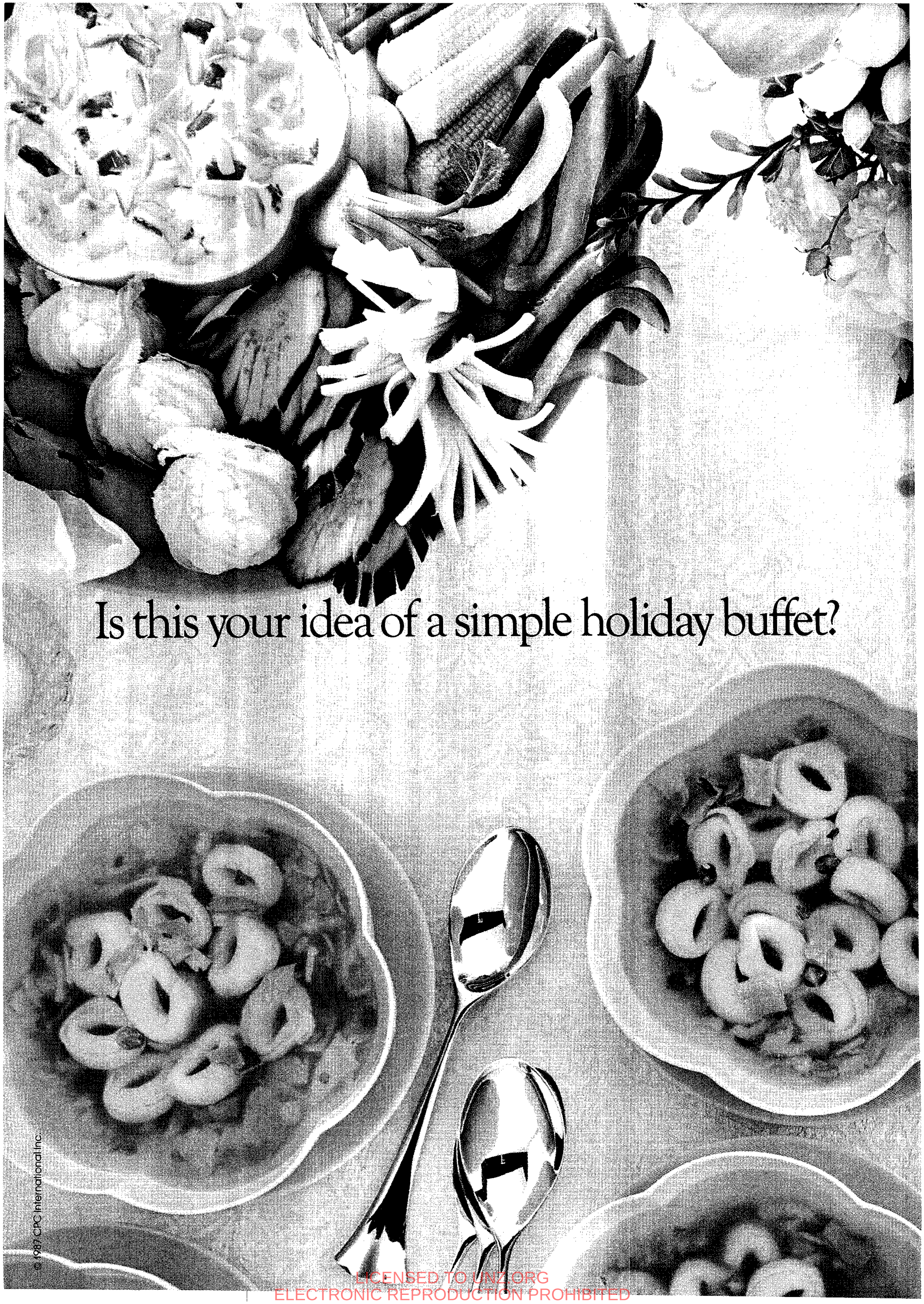
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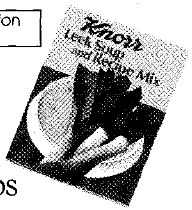

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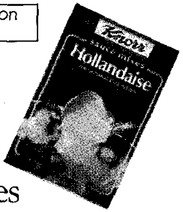

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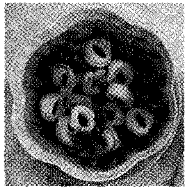
Hors d'oeuvres de Provence

- 1 container (16 oz.) sour cream
- ⅓ cup Hellmann's® or Best Foods® mayonnaise
- 1 package (2.4 oz.) KNORR® Leek Soup and Recipe Mix
- 2 tbsp. lemon juice • ½ tsp. hot pepper sauce
- 1 package (10 oz.) frozen asparagus, thawed, drained and chopped • 6 ounces chopped cooked shrimp or crabmeat • toasted slivered almonds

In medium bowl mix sour cream, real mayonnaise, soup mix, lemon juice and hot pepper sauce until smooth. Stir in asparagus and shrimp. Cover; refrigerate 2 hours. Just before serving, sprinkle with almonds. Serve with crudités or crackers. Makes 4 cups.



Tortellini en Brodo

- 1 package (1.4 oz.) KNORR® Vegetable Soup and Recipe Mix
- ½ cup dry white wine (optional)
- 8 oz. frozen tortellini

Prepare soup according to package directions, adding wine to water. Simmer soup 15 minutes. Add tortellini; return to boil. Cook 8 minutes or until tortellini are tender. If desired, serve with grated Parmesan cheese. Serves 4-6.

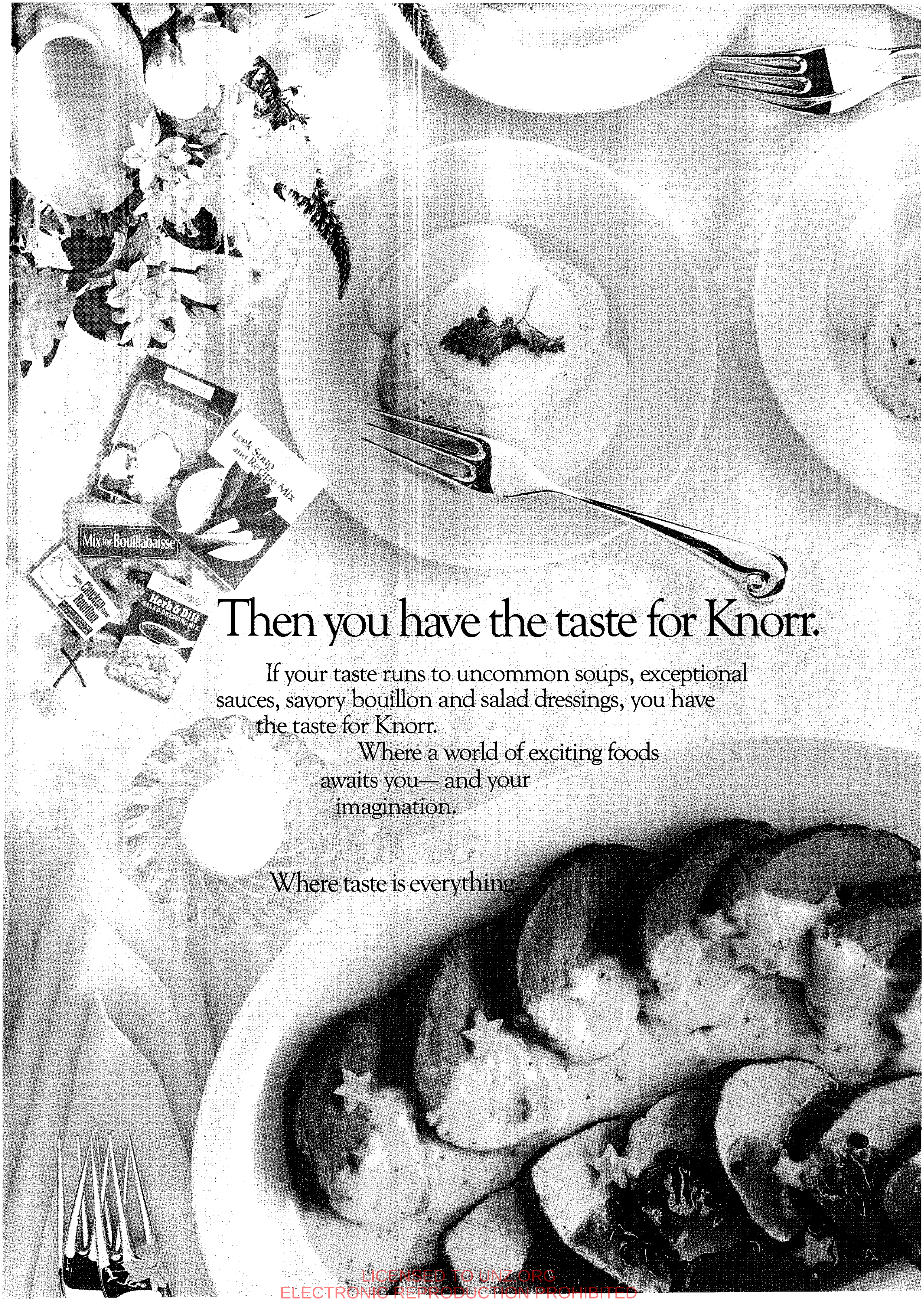
Roasted Red Pepper Timbales with Hollandaise Sauce

- 1 package (0.9 oz.) KNORR® Hollandaise Sauce Mix
- 2 tsp. lemon juice
- 1 jar (7 oz.) roasted red peppers, drained
- 1 package (10 oz.) frozen cauliflower, thawed and drained • 2 eggs • ½ tsp. dried basil
- ¼ tsp. hot pepper sauce

Grease four 6 oz. custard cups. Prepare sauce according to package directions. Stir in lemon juice. In blender or processor combine ½ cup prepared sauce and remaining ingredients. Blend until almost smooth; pour into cups. Place cups in 8-inch baking dish. Pour hot water into dish halfway up sides of cups. Microwave at High (100%), rotating dish 3 times, 12 minutes (or bake in 350° F oven 35 minutes) until knife inserted in center comes out clean. Let stand 5 minutes. Run small spatula around edge of cups to loosen. Invert onto plate. Serve with remaining sauce. Serves 4.

Filet Mignon with Bearnaise Sauce and Veal Medallions with Green Peppercorn Sauce

Prepare sauce according to package directions and pour over meat.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Chicken Bouillon
Herb & Dill Salad Dressing Mix

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chop. Put in a metal mixing bowl (or double-boiler top) with 2 tablespoons butter. In a large saucepan, heat 2 cups water to simmering, then turn off heat. Put bowl or pan over saucepan, and stir until chocolate is melted and smooth. Remove bowl from saucepan, and stir in remaining butter and 1 tablespoon water. Mix together sugar and flour, and stir into chocolate. Lightly beat egg yolks, and stir into chocolate; set aside.

Whip egg whites just to firm peaks, then fold into chocolate mixture. Transfer batter to springform pan, and bake for 15 minutes. Turn off oven; with door slightly ajar, let cake stand in oven until completely cool. Remove pan ring. Serve cake at room temperature with whipped cream.

GRAND BUFFET FOR

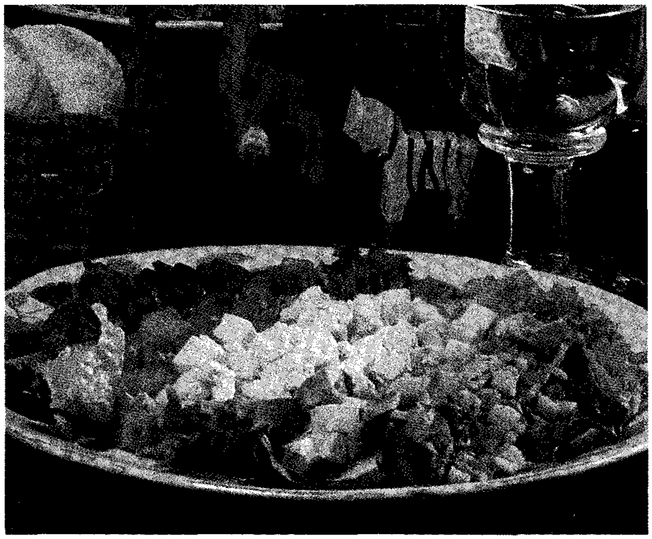
BOLLITO MISTO

LE CIRQUE

Bouillon:
2 carrots, halved
1 celery rib, halved
2 medium onions, quartered
1 bulb garlic, halved crosswise
1 leek, trimmed, split lengthwise, and rinsed
6 black peppercorns, cracked
½ teaspoon salt
Bouquet garni (thyme, parsley, and 1 bay leaf)

Meat:
1 beef shank (3 to 3½ pounds), knuckle removed
1 veal shank (2 to 2½ pounds), knuckle removed
4 to 4½ pounds beef short ribs, trimmed
2 whole chickens
1 calf's tongue (1 pound)
1 garlic sausage (1½ pounds) or stuffed pig's shank (zampone)

Horseradish and Green Sauces (recipe below)



Cobb salad

Vegetables:
8 large carrots, peeled, trimmed, and halved crosswise
4 medium turnips, peeled and quartered
4 medium zucchini, trimmed and halved crosswise
Hearts of 4 whole bulb fennel, trimmed
8 large celery ribs, trimmed and halved crosswise
8 medium leeks, trimmed, split lengthwise, rinsed, and tied in a bundle
4 large potatoes, peeled and quartered
2 small green cabbages, cored and halved

2 fresh calf's brains, poached (optional)

One day in advance: Put bouillon ingredients in a 10- to 12-quart (or larger) stockpot with 7 quarts water.

Tie beef shank with butcher's string to keep meat securely on bone, leaving a double thickness of string hanging over edge of pot to facilitate removal. Immerse shank in bouillon, cover, and heat to simmering. Skim as necessary, and simmer, covered, for 1 hour.

Tie veal shank, and add to pot with beef. Simmer, covered, for 2 hours, then test shanks for doneness (a knife inserted into thickest parts of meat should meet no resistance). If necessary, simmer 30 to 45 minutes longer until tender. Remove shanks, and cover with a damp towel.

Tie beef ribs in bundles of 2 or 3, and attach long strings. Add to stockpot, cover, and simmer for 1½ to 2 hours, skimming as necessary. Remove ribs, and cover with damp towels.

Refrigerate cooled meats overnight, covered; bring to room temperature before slicing. Refrigerate bouillon in pot overnight, then remove layer of fat that solidifies on surface.

Up to 6 hours before serving time, truss chickens, leaving long strings attached. Heat bouillon, add chickens, cover, and simmer until just cooked, about 1 hour; remove, and cover loosely with damp towels. Strain broth, and skim off fat; set broth aside.

Put calf's tongue in a large saucepan, and cover with cold water. Heat to boiling; skim, then reduce heat, cover, and simmer until tongue is tender when pierced, 1 to 1½ hours. Remove tongue, and pull off white skin; set tongue aside, and cover with a damp towel. Discard water.

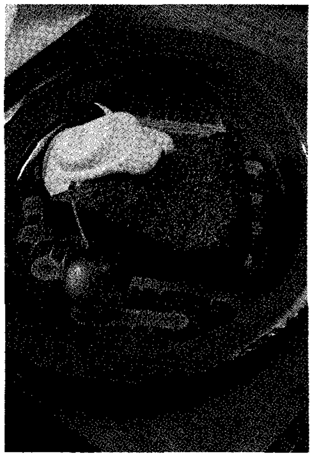
Poach garlic sausage (or zampone) in simmering water until hot throughout. Make Horseradish and Green Sauces.

Cook each vegetable separately by steaming or boiling until tender (carrots, turnips, zucchini, fennel, celery, and leeks take about 15 minutes; potatoes and cabbage take longer, depending on size). When cooked, quarter fennel and cabbage halves lengthwise. Keep vegetables warm.

To serve: Remove large pieces of meat from bones, and trim well. Slice beef shank, veal shank, and short-rib meat across the grain to make neat ¼-inch-thick slices. Arrange meats on two or three heatproof platters (use one platter for presentation, and others to replenish it).

Separate chicken legs and thighs; arrange on platters. Cut each half of chicken breast off bones in one piece; slice crosswise into ½-inch pieces, remove skin, and arrange on platters.

Slice tongue, sausage, and brains into ¼-inch pieces, and arrange on platters. Arrange vegetables decoratively on platters.



Sweet-chocolate cake

Reheat bouillon, and ladle ½ to 1 cup over each platter. Cover platters with foil, and keep warm in 225-degree oven until serving time (up to 1 hour).

Serve meats and vegetables with hot sauces and 2 cups hot skimmed bouillon

Plates courtesy of: top, James II Galleries; bottom, Museum of American Folk Art Shop. Stylist: Stephen Earle.

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alongside. (Reserve leftover bouillon for sauces and other uses; can be frozen.)

Note: To present whole beef and veal shanks as pictured on page 69, cook one extra of each.

HORSERADISH AND GREEN SAUCES

2 tablespoons butter
4 medium shallots, chopped
½ medium onion, chopped
4 mushrooms, sliced
1 cup dry white wine
2 cups leftover bollito misto bouillon
6 cups heavy cream
1 pound leaf spinach, stemmed
Leaves from 1 bunch parsley
Handful fresh chervil or basil
Salt and ground white pepper
2 to 3 tablespoons grated white horseradish

Melt butter in a large, deep skillet. Add shallots, onion, and mushrooms, and cook until softened, about 5 minutes. Add wine, and simmer until evaporated. Add bouillon, and simmer until liquid reduces by half. Stir in cream, and simmer, stirring frequently, until mixture reduces to 4 cups when strained. Discard vegetables, and set strained sauce aside.

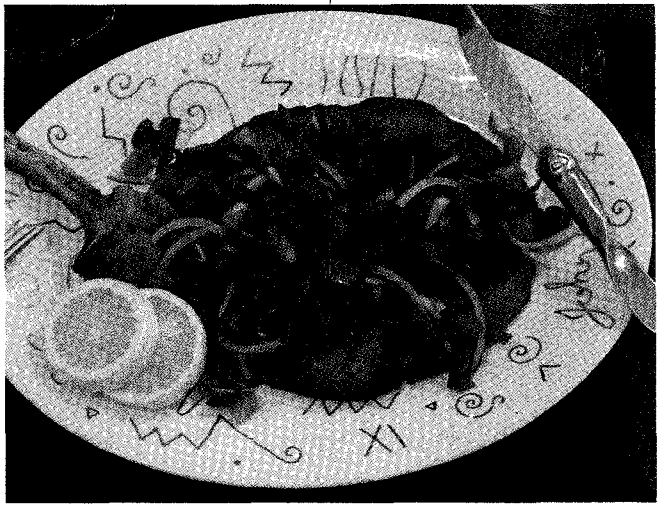
Heat 3 quarts water to boiling, and add spinach; when water boils again, add parsley and chervil or basil. Drain immediately; let cool, then squeeze out excess liquid by twisting in a tea towel.

In a blender or food processor, purée spinach mixture with 2 cups strained sauce; season to taste with salt and pepper. Stir horseradish into remaining cream sauce, and season to taste. Set sauces aside in saucepans covered with plastic wrap that touches surface of sauce. Uncover, and reheat before serving.

CITY DINNER FOR 4

VEAL CHOPS WITH ARUGULA SALAD

IL MULINO



Veal chop with arugula salad

Arugula Salad (recipe below)
1½ cups dried plain bread crumbs
⅔ cup grated Parmesan cheese
⅛ teaspoon nutmeg
1½ teaspoons ground white pepper
2 eggs
4 veal rib chops
½ cup clarified butter

Make salad and dressing. Set aside separately.

Mix bread crumbs with Parmesan, nutmeg, and pepper, and spread in a flat dish. Put eggs in a separate flat dish, and beat lightly. Using bones as a handle, dip meat of each chop into egg, then press each side into bread crumbs, turning chops over and over in crumbs until thoroughly coated. Transfer chops to waxed paper; with flat side of a cleaver, pound on one side very gently, to press on crumbs.

Heat ¼ inch butter in a large skillet. Add chop, and sauté until browned on both sides. Transfer cooked chop to a paper-towel-lined baking sheet, and blot dry; keep warm in a 250-degree oven (do not cover chops).

Toss salad with dressing. Transfer each chop to a warm dinner plate, and top with a heaping cup of salad.

Note: Ask butcher to strip chop bones of all fat and most meat, leaving 1½ to 2 inches attached at top of chop (near chine bone), trim chops well, and pound them as thin as possible (about ⅛ inch thick). Pounded chops will resemble racquets.

ARUGULA SALAD

1½ large bunches arugula
1 large tomato, cored
¼ red onion, thinly sliced
2 tablespoons lemon juice
3 tablespoons balsamic vinegar
5 tablespoons olive oil
⅛ teaspoon salt
¼ teaspoon ground white pepper

Remove and discard arugula stems, and cut leaves crosswise into ½-inch pieces; transfer to a bowl. Cut tomato into ½-inch dice; add to bowl with arugula. Add onion to bowl. Whisk together remaining ingredients; adjust seasoning. Toss salad with dressing just before placing on veal chops.

HOT PASSION-FRUIT MOUSSES

LE BERNARDIN

6 passion fruits
¼ cup heavy cream
2 teaspoons granulated gelatin
1 tablespoon cornstarch
2 eggs, separated
¼ cup sugar
Butter
Powdered sugar

Halve passion fruits, and scrape interiors into a strainer set over a saucepan. Press pulp through strainer until only pits remain; discard pits. There will be about ¼ cup liquid in saucepan.

Stir cream into saucepan, and heat to boiling; set aside. In a small mixing bowl, dissolve gelatin in 3 tablespoons cold water; stir in cornstarch and egg yolks, then slowly whisk into cream mixture. Cook over medium heat, whisking constantly until thickened to a puddinglike consistency; cover with plastic wrap (wrap should touch surface), and set aside (do not refrigerate).

Mix sugar with 2 tablespoons water in a small saucepan. Cover, and simmer for 5 minutes. Uncover, and cook until just past soft ball stage (250 degrees F on a candy thermometer). Meanwhile, whip egg whites to firm peaks, and immediately add hot sugar syrup in a thin stream, whipping constantly until whites are cool. Fold thoroughly into custard.

Generously butter four 4-inch flan rings. Put rings on individual ovenproof serving plates. Divide passion-fruit mousse evenly among flan rings, smooth tops, and refrigerate until serving time (up to 4 hours).

Heat oven to 325 degrees. Transfer plates to a baking sheet, and sift powdered sugar over mousses. Bake until slightly puffed, 5 to 8 minutes. Carefully slip off flan rings, then glaze mousses under broiler (or brown tops quickly and lightly with a blowtorch).

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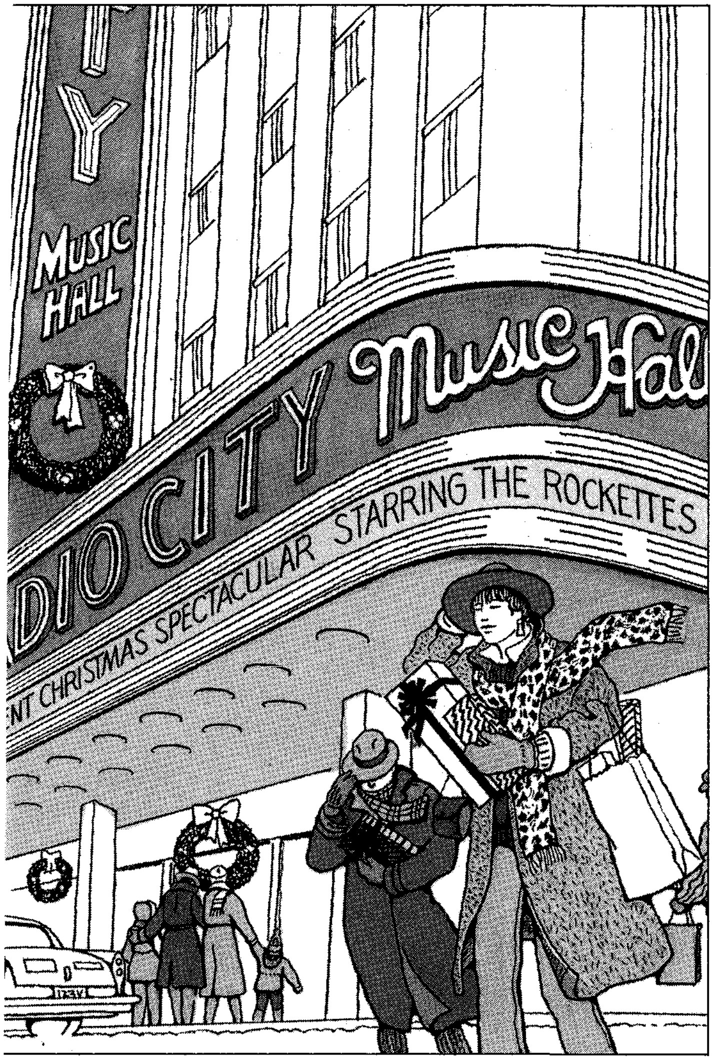
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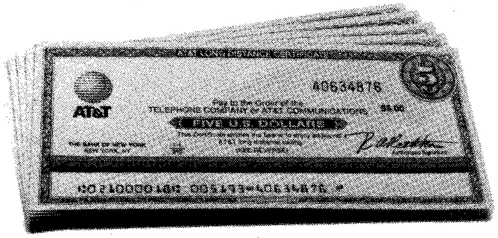

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SPLENDOR IN THE GLASS

BY ALEXIS BESPALOFF

As THE DAYS GET SHORTER and colder, the glass of chilled white wine gives way to the bottle of full-bodied red. For entertaining, especially, you'll want a wine as distinctive as the food you serve. Such dishes as deviled beef bones or a hearty bollito misto call out for reds with flavor and individuality. Two of the most interesting choices around are California Zinfandel and Australian Shiraz.

Zinfandel is unique—a grape of European origin that acquired its international reputation in California. Although the exact pedigree has long been something of a mystery, by the 1880s Zinfandel was considered California's best grape for dry red wine; today, it is the most widely planted red variety in the state. Unlike Cabernet Sauvignon, Sauvignon Blanc, Chardonnay, and Pinot Noir, which are associated with the vineyards of Bordeaux and Burgundy, Zinfandel has no European model, which has given California wine-makers considerable leeway in the style of wine they produce.

The characteristic taste of Zinfandel is reminiscent of blackberries or raspberries. This comes through in a variety of styles that include distinctive rosés; light, fruity wines similar to Beaujolais; medium-weight, balanced, and restrained reds; somewhat richer, longer-lived wines with more tannin and texture; and a ripe, almost raisiny style, with a pronounced berry character. Late-harvest Zinfandels in the style of port, high in alcohol and with residual sugar, are rare today.

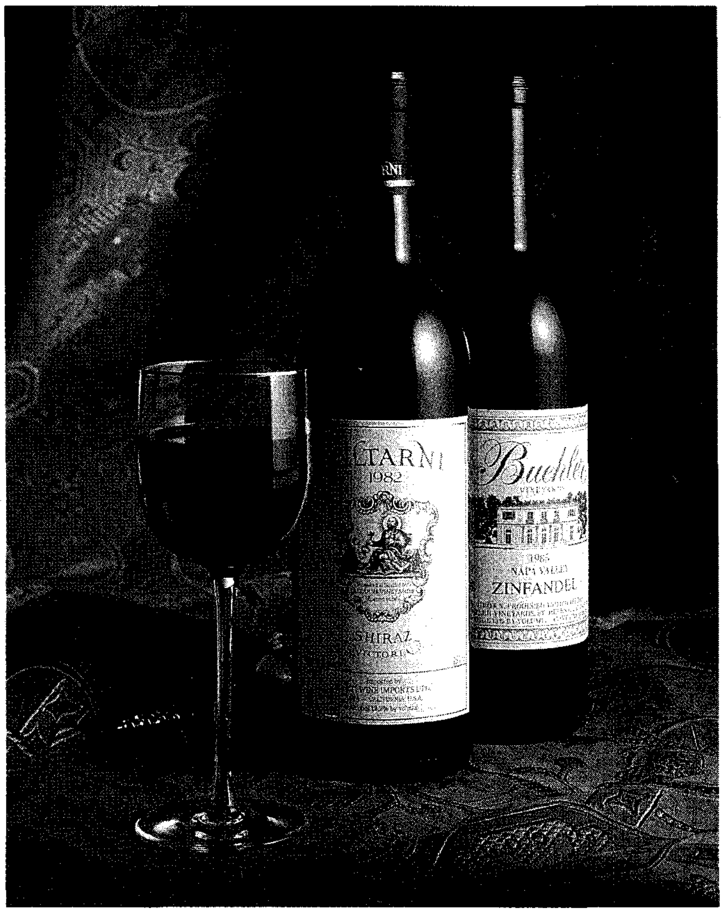
Faced with so many different styles, consumers became confused about what exactly was in a bottle labeled Zinfandel. Also, the rich, ripe, heady style favored ten years ago was not to everyone's taste, and its appeal eventually palled. Zinfandel sales declined, some producers even discontinued making the wine, and many vineyards were replanted with more popular grape varieties.

Then, in the early 1980s, White Zinfandel—pale pink and slightly sweet—arrived on the scene, with tremendous success. This is now California's most successful varietal wine. Ironically, it is the style of Zinfandel with the least varietal character, and it is normal to add Riesling, Muscat, or Gewürztraminer to give it aroma and personality.

Zinfandel is not an easy wine to make. "To get the full richness," says Paul Draper, who has been making wine at Ridge for nearly twenty years, "the fruit has to be fully ripe. But Zinfandel, which ripens unevenly, can become overripe and raisiny very quickly." Also, Zinfandel has to be picked riper than Cabernet to achieve its distinctive spiciness.

In the past two or three years, there has been a revival of interest in Zinfandel, and it's possible once again to find a variety of labels on retail shelves. In tasting more than 30 Zinfandels, I found that the distinctive ripe, berrylike quality came through in most examples.

What might be called middle-of-the-road Zinfandels—those with an appealing balance of varietal fruit and body—include the restrained and polished 1984 Martini ($7.99), the muted and relatively mature 1984 Clos Du Val ($12.50), the attractive, ripe 1985 Preston ($9.99), and the fruity and agreeable 1985 Sutter Home ($5.99).



BIG REDS: *Australian Shiraz and California Zinfandel.*

PHOTOGRAPH BY EDMUND GOLDSPINK

The style some wine-makers refer to as claretlike—Zinfandel that has the structure and character of Cabernet, but retains its individuality—includes the 1985 Ridge Geyserville ($12.49); the 1984 Ridge Paso Robles ($10.99); the 1984 Burgess ($8.63); the big, rich, well-balanced 1984 Chateau Montelena ($13.50), which is particularly successful; and the 1985 Buehler ($6.75), a good value that displays both fruit and character.

Those who prefer the ripe, full-bodied, old-fashioned style of Zinfandel will not be disappointed by the rich, intense 1985 Lytton Springs ($9.99), the soft, opulent 1985 Shenandoah Vineyards ($8.99), or, if they can find it, the 1985 Quivira ($9.75), which seems to combine the qualities of the first two.

THE SHIRAZ OF AUSTRALIA IS, OF COURSE, the Syrah of the northern Rhône Valley, the grape that produces such wines as Côte Rotie and Hermitage (which is another name for Syrah in Australia). There are 15,000 acres planted throughout Australia—it is that country's most widely planted red grape—and much of the wine produced is no more than solid and generous; some of the more distinctive examples emphasize fruit, however, and others are sturdier, with more structure and grip. The wines are not as peppery as those from the Rhône and neither as harsh nor tannic as California Petite Sirah (which is not, in any case, the Syrah of France).

Shiraz is a specialty of the Hunter Valley, whose wines sometimes have what might be called a pungent, leathery taste, which is described as "sweaty saddle." Philip Shaw, the wine-maker at Rosemount Estate, says, "This characteristic, which comes from the district, not the variety, develops after ten years or so. It's also found in old Burgundy. But since most Shiraz is now drunk within five years, this taste is not often encountered anymore."

Another Australian contribution to the vocabulary of tasting is "middle palate," which helps define the quality of Shiraz. The grape is often blended with Cabernet Sauvignon in Australia (as Merlot is with Cabernet in Bordeaux and California). "Cabernet develops bouquet with age, but there is a thinning process after a few years," says Wolf Blass, one of the country's top wine-makers. "Shiraz, which is riper, adds complexity to the middle palate." Bruce Tyrrell, whose family winery produces Long Flat Red, made primarily from Shiraz and Cabernet, says, "The Cabernet gives it *woomph* up front; the Shiraz provides length and fills out the middle palate." And Max Schubert, for many years the chief wine-maker at Penfolds, adds, "Shiraz is blended with Cabernet because with Cabernet alone there's a break in the middle palate, and Shiraz is used to fill that break."

Schubert certainly understands the virtues of Shiraz. In 1952, he created Australia's most famous wine, Grange Hermitage. At that time, more than three quarters of Australian wines were sweet and fortified, in the style of sherry and port. (Today, most of Australia's consumption consists of light white table wines.) Schubert, who had recently visited Bordeaux, decided to produce a long-lived red wine in Australia, but because there was virtually no Cabernet available then, he used Shiraz. "We were the first to use temperature-controlled fermentation for red wines," he recalled recently by telephone from Australia, "and the first to use small barrels of new oak for aging." When the first few vintages were previewed to the press, in the late 1950s, the wine was almost universally dismissed. "People didn't like it because it was so different in flavor and character from anything they had ever tasted," said Schubert. "They could not understand the true fruit character of a dry red with lots of flavor." The Penfolds management asked Schubert to stop making Grange Hermitage, but he continued to make a small quantity secretly. When the wine was offered again, in the 1960s, it was recognized as an outstanding red. The 1980 is the current release, and it is richly textured, evolved, well balanced, and quite impressive, as is its $50 price tag.

Shiraz is not nearly as widely available as Australian Cabernet Sauvignon, of course, but I managed to round up fifteen labels. Good examples in a supple, fruity, elegant style include the 1985 Rosemount Estate ($7.49), the 1984 Lindemans ($5.69), and the 1984 Hill-Smith Estate ($5). The 1982 Taltarni ($9.89) has a firmer style, with more grip and backbone, as does the spicy 1983 Andrew Garret ($10.15).

An Australian varietal wine must contain 80 percent of the named variety, and it's likely that many Shiraz contain Cabernet Sauvignon, as does Grange Hermitage. "Cabernet acts as a catalyst and releases the Shiraz flavors," explains Schubert. "It provides balance and longevity." The contributions of Cabernet are evident in several wines that are labeled Shiraz Cabernet (which presumably contain more than 20 percent Cabernet), including the sturdy 1983 Peter Lehman ($5.99) and the 1983 Brown Brothers labeled Shiraz Mondeuse & Cabernet ($7.99), which has more fruit and structure than its 1984 Shiraz. Penfolds 1985 Koonunga Hill Shiraz-Cabernet ($6.99) is another wine that combines an appealing ripe quality with a firm character. Perhaps the best example of Shiraz Cabernet is the excellent, well-knit 1984 Lindemans Limestone Ridge Vineyard ($14.99), whose bouquet is marked by the intriguing, cedary notes of Cabernet. ■

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THE PEOPLE VERSUS ROBERT CHAMBERS

THE 'PREPPY KILLING' CASE COMES TO TRIAL

BY LINDA WOLFE

A YEAR AND A HALF AGO, promising, college-bound Jennifer Levin graduated from the Baldwin School. She wore a white cap and gown and sat solemnly in the Horace Mann Auditorium at Columbia's Teachers College while speakers exhorted the graduates to go out into the world and make something of themselves. When her name was called, she did a little dance as she crossed the platform, and just before she took possession of her diploma, she raised her arms and thrust high the fingers of both hands in a victory sign.

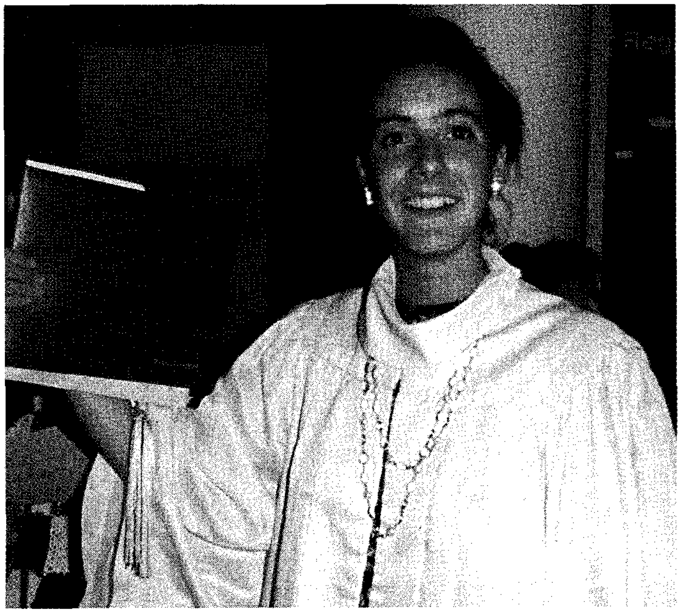
At around the same time, Robert Chambers returned to Manhattan from a Hazelden Foundation drug-rehabilitation clinic in Minnesota. After his graduation from York Prep, two years earlier, he had not made anything much of himself. He'd drunk and used drugs heavily, been expelled from Boston University, then had enrolled at Hunter College and done poorly. He'd allegedly even turned to crime, burglarizing apartments in order to pay for drugs. He, too, had once been promising—so promising, says a friend of his family's, that his mother had wanted him to be "a senator—at *least*." But he had disappointed his parents. Worse, he had disappointed himself. When he returned from Hazelden, he made up his mind to stay clean.

Levin took a job working at Fluties, at the South Street Seaport, saving her earnings so she would have money when she started college in Boston in the fall. She went to lots of parties, made the summer scene at discos and Dorrian's Red Hand, on Second Avenue at 84th Street—the preferred hangout of her crowd—and talked endlessly to her girlfriends on the phone, telling them her problems and giving them advice about theirs. She was an inveterate adviser.

Chambers tried to work, taking jobs doing painting and maintenance in his mother's apartment building. But he couldn't maintain his vows of sobriety. And soon, ignoring the stricture that the Hazelden program sets for its graduates—to keep away from old hangouts and companions—he began turning up regularly at his favorite bar, Dorrian's. He told companions there that he wanted to get his life in order, perhaps go to college in the fall. But he was drinking again and, some of his friends say, using cocaine and the synthetic drug Ecstasy.

He and Levin had met at a mutual friend's Valentine's Day party the previous February. But it was only after his return from Hazelden that they began to date—if the quick liaisons and undelayed gratification of their set, in those days before AIDS-consciousness, qualify as dating. In the summer of 1986, Levin and Chambers had sex together on several occasions—once, according to him, on an East Side rooftop.

Levin liked Chambers. He was handsome and mysterious. And he was, she told several girlfriends, a superb lover. That



TRIUMPH: *In spring 1986, Jennifer Levin graduated from high school.*

surprised a couple of them, who had heard stories of his being sexually passive with other girls.

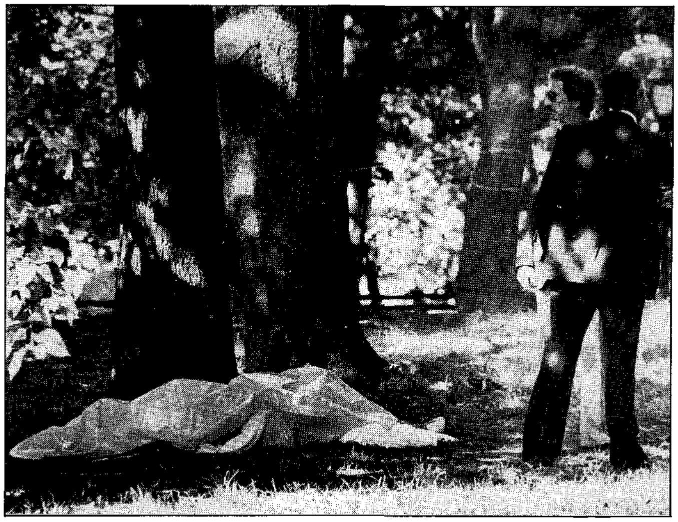
Levin was proud of having turned on the apathetic Chambers. But her friends believe there was more to her attachment to him than just pride in her ability to make the catch. They say she was touched by Chambers and wanted to help him. Still, whatever the nature of her interest in him, Chambers ended up wanting no part of her—not her youthful, exuberant sensuality nor her dogged counsel. When, after midnight on August 26, 1986, she tried to get him to spend time with her at Dorrian's, he stood up and turned his back on her. And when she persisted, he told her she liked him much more than he liked her.

Later, however, he agreed to go for a walk with her to talk over their stagnating romance. And early in the morning of August 26, Jennifer Levin was found dead in Central Park.

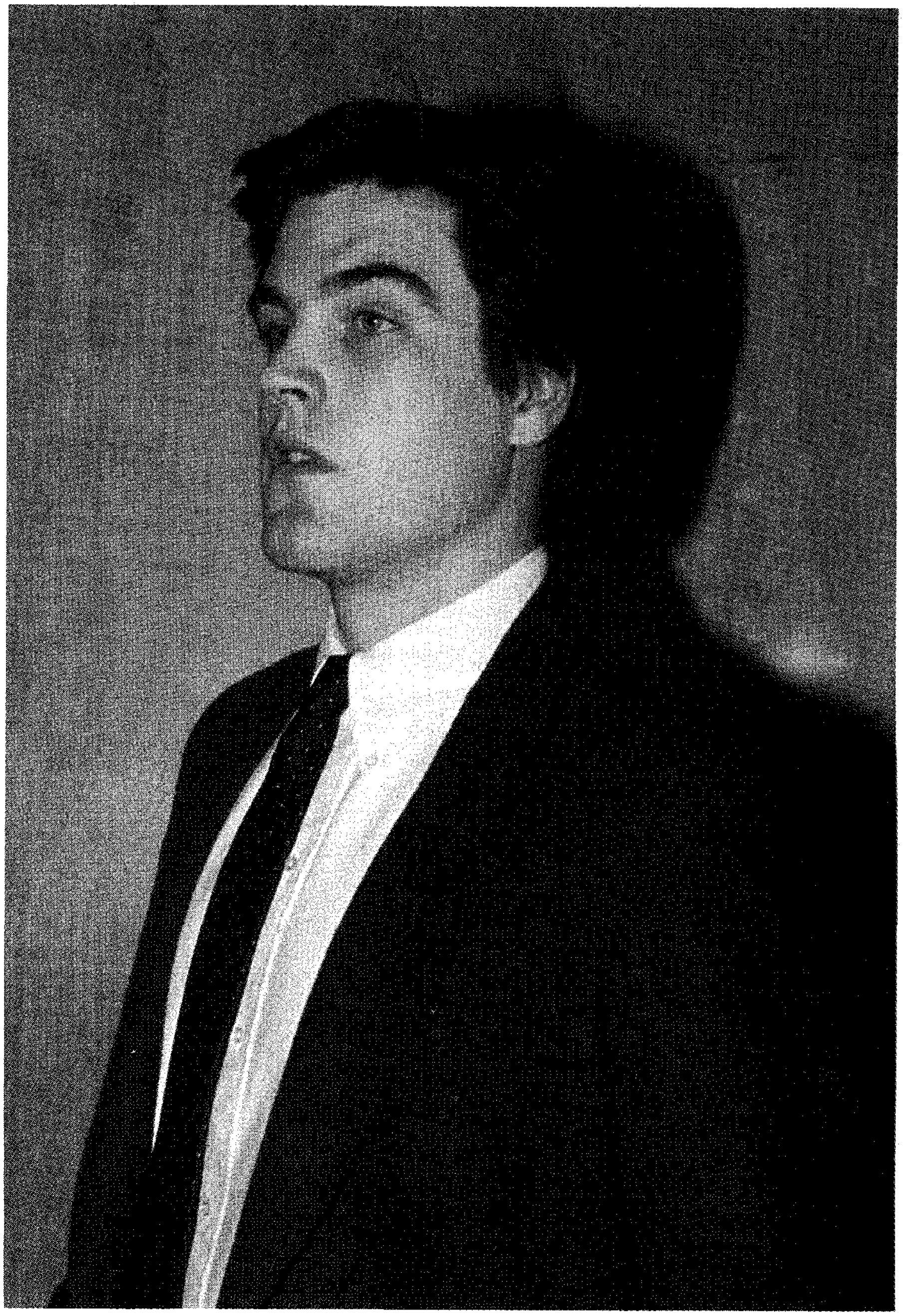
IT IS NOW FOURTEEN MONTHS SINCE Levin's body was found and since Robert Chambers was arrested for having caused her death. In that time, this death—which at first seemed the consequence of intemperate sex play, and thereby captured the fantasy of the city—has begun to appear to close followers of the case as something at once more prosaic and more sinister: a killing that may have come about because of robbery, rage, drug use, or all three. This week, in State Supreme Court, at 100 Centre Street, Robert Chambers is scheduled to go on trial for Jennifer Levin's murder.

The two young people are no longer the main actors in their story. Their place has been taken by lawyers, judges, police. For months, they have been gearing up for their roles in the trial, the final act of the case now called, formally, *The People of the State of New York Against Robert Chambers,* and known familiarly as "the preppy killing." What has happened in the case so far, and what is the trial likely to reveal?

In its first 24 hours, the Chambers affair was not much of a case at all. Chambers, whose cheeks and chest were scratched and whose knuckles and fingers were bruised and bitten, had watched from a nearby park bench as passersby and police discovered Levin's body. He did not report that he had been with her, nor did he turn himself in. Later, detectives, learning that he had been seen leaving Dorrian's with Levin the night before, questioned him. At first he lied to them about his movements once he'd left the bar and about the causes of his injuries, but after a while he admitted that he'd had a fight with Levin, who'd hurt him, and, eventually—after more



TRAGEDY: *On the morning of August 26, 1986, Levin was found dead in Central Park.*



THE ACCUSED: *Since the hearings ended, Robert Chambers has been leading a largely indoor life, seeing visitors and learning to operate a computer.*

Photograph by Allen Tannenbaum/Sygma.

FACING OFF: *Principal antagonists at the trial will be Jack Litman, a highly skilled and expensive criminal lawyer, and Linda Fairstein, a prosecutor with a gift for empathizing with female crime victims.*

hours of questioning—that he'd killed her.

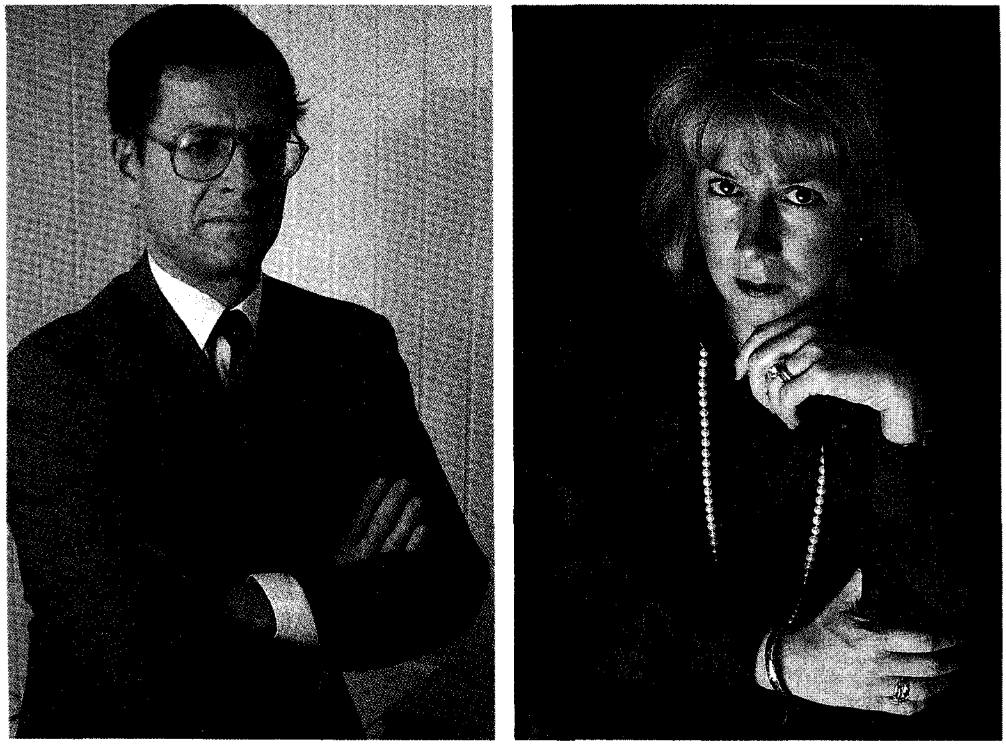
Even that first night, he had termed the killing accidental, but his description of what had gone on between him—a brawny, athletic young man—and the reedy young girl had seemed preposterous to the police. He said she'd been trying to "rape" him, and had tied him up and then hurt his testicles; when he'd complained, she'd refused to stop. It was then, he said, that he'd struggled free and reached up and pulled her off him by putting an arm around her neck; in the process, she'd strangled. So tinny did the story sound that there has been speculation that the police leaked it to the press, never imagining that anyone would take it seriously. Whether or not this was true, the case had the appearance of an open-and-shut matter. Levin was dead. Her killer had confessed.

But only a few hours after Chambers made his statement, the case began to take on elements of suspense and controversy. The principal agent of the change was Jack Litman, 44, a onetime prosecutor in the Manhattan district attorney's office and, since 1975, a highly skilled and expensive criminal lawyer.

Litman came on the case at 8:45 on the morning of August 27, about eight hours after the young man had made his statement to the police. He won't say who approached him on Chambers's behalf. Nor will he say who is paying for the costly defense he has mounted, beyond the fact that "friends and family" of Robert Chambers are involved. But clearly, whoever signed Litman on knew his reputation for winning acquittals in homicide cases.

Among his most dramatic victories were the acquittal of Kevin Durkin, a Bronx policeman who, while drinking in a bar, shot two unarmed Hispanic men, and that of Joseph Vacchio, a Brooklyn policeman who shot a black youth he believed was carrying a gun. But his most famous case was that of Richard Herrin, the Yale graduate who hammered twenty-year-old Yale student Bonnie Garland to death in 1977. Herrin had confessed to killing Garland; he'd even told Westchester police he had "entertained the thought of killing her in her sleep" and had begun planning how he might do so hours before he actually killed her. In the Herrin case, Litman did not—as many people assume—get his client off. Herrin was convicted—not of murder but of manslaughter, a charge with a far shorter sentence. Under the circumstances, it was a brilliant success for Litman.

Still, Litman had his doubts—at least at first—about how successful he was going to be with this new case. On the evening of August 28, while Chambers was still in jail awaiting a bail hearing, the lawyer was uneasy and gloomy. When I called to inquire about the case, he explained that he had just learned that police evidence would contradict Chambers's account of how Levin had died: The medical examiner's report would state that the girl had not died from a single, glancing blow or sudden choke hold—as Chambers had been insisting—but that external and internal injuries indicated that she had been strangled as a result of pressure applied to her throat for at least twenty seconds. Litman was brooding: "I might lose. . . . I hate to lose," he said. Then, shortly afterward, his usual confidence returned. He hired a medical examiner of his own—Dominick DiMaio, former chief medical examiner for the city. DiMaio looked at the body and concluded that the injuries *he* saw were perfectly consistent with Robert Chambers's "accident" story. Litman was off and running. Two weeks after my initial conversation with him, on the day of the announcement of Chambers's indictment by a grand jury on two separate counts of murder, the lawyer was asked during a court-corridor press conference whether he might take the tack that his client was not guilty by reason of insanity. Litman snapped, "He's not guilty. Period."



STRATEGISTS: *Defense lawyer Litman is studied and dramatic; prosecutor Fairstein is soft-spoken.*

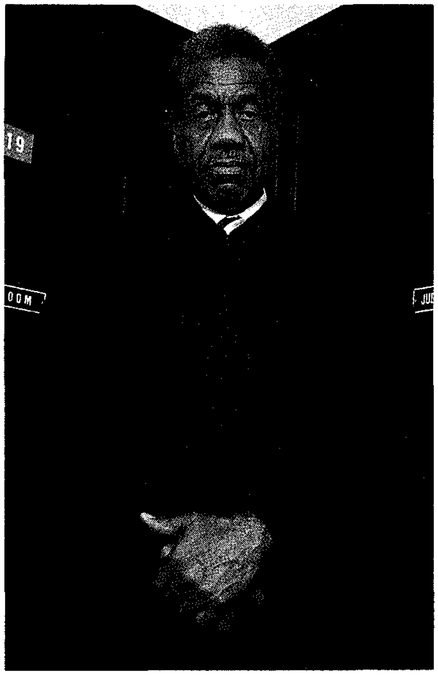
LINDA FAIRSTEIN, 40, THE PROSECUTOR who will be trying Chambers, wasn't yet working on the case. Fairstein is deputy chief of the Trial Division of the Manhattan district attorney's office and head of its Sex Crimes Unit. On the day Levin was found dead in Central Park, Fairstein was vacationing on Martha's Vineyard. The following day, stopping to shop at a general store, she saw newspapers with headlines about the slaying. Unaware that the killer had been caught, she thought, "Maybe it's someone from my files." She telephoned her office, intending to offer help, and was told that Chambers had been arrested

Photographs by James Hamilton.

and that a friend, assistant D.A. Stephen Saracco, had the case.

Fairstein, who has tried more than 30 rape cases since taking over the Sex Crimes Unit in 1976, was momentarily disappointed. There was much about the case that sounded familiar to her, much that—she believed—she could have done with it. Although it was a homicide and she had never tried one, it resembled the rape cases she had handled. She remembers thinking glumly, "This would have been a great case for me." Then, two weeks later, back in New York working on a small task force in the D.A.'s office that was assisting with the Chambers case, she was, to her surprise, approached about taking over the case from Saracco.

According to Pam Johnson, a spokeswoman for the D.A.'s office, it had become necessary to remove Saracco for technical reasons. He had taken part in questioning Chambers before his arrest, and his voice could be heard on the videotaped confession. (Litman insists that it's not a confession but a "statement.") It was conceivable that Saracco might be called by the defense as a witness to Chambers's remarks and state of mind the day after the killing, and if he was, a last-minute change of prosecutors would be necessary. Better to make a change now. But there have been persistent rumors that Saracco was bumped because it was clear by early September that the Chambers case was going to be a big one—the focus of constant public attention. While Saracco was a strong prosecutor, Fairstein might have a better chance of winning because of her gift for empathizing with female crime victims. She has been criticized by some feminists for resisting date-rape cases, but when she does take on a case, she tends to give plaintiffs psychological as well as legal counseling and—should memories of traumas haunt the victims—permits them to telephone her at home, even in the middle of the night. She identifies with victims, seems almost to become them. And if the magic took this time, she would be powerful in front of a jury because she could truly represent Levin—not just in the legal sense, but as a virtual stand-in for the dead girl.



PRESIDING: *Judge Howard Bell will try the case.*

By September 22, 1986, when Chambers was arraigned, Fairstein had been appointed prosecutor. Three days later—while the image of Levin most people had formed (after a barrage of press stories based on Chambers's assertions) was that she was a wild and sexually kinky girl—Fairstein would say to me, "Nothing I've done before has brought me back to my own high-school years as vividly as this case has. Remember when you had best friends and they changed from season to season? And remember how you

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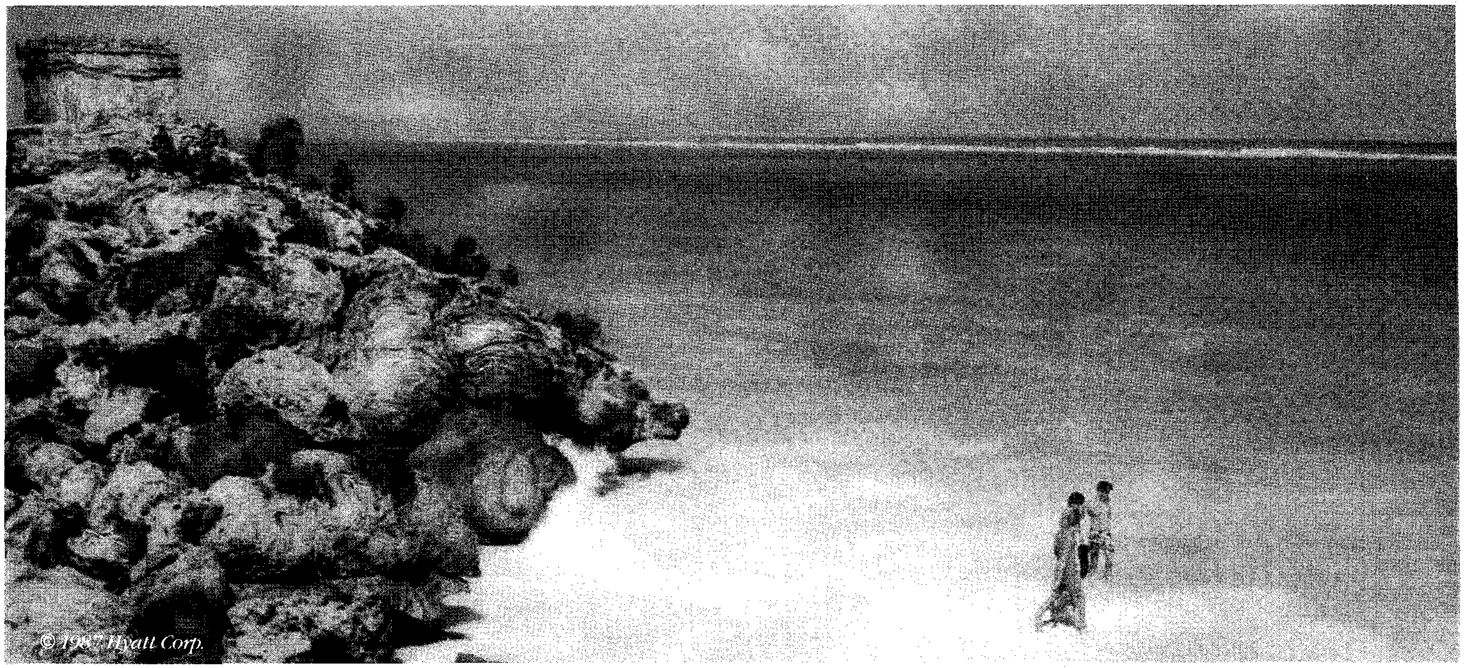
The ruins of Tulum near Cancun.



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used to worry, 'Did Shelley call *me* before she called Marcia?' And remember how you used to borrow your friends' clothes? And lend them yours?" The memories of adolescence ignite her face, and her brown eyes glow. "Jennifer? The first thing that comes across to me about Jennifer is her tremendous warmth. Every girl who calls my office says *she* was Jennifer's best friend. She must have been a wonderful friend."

CHAMBERS HAD BEEN ARraigned in the courtroom of State Supreme Court judge George Roberts. It was there that Litman first revealed the skill that he would be bringing to the case. Customarily, lawyers make bail applications for their clients at the time of arraignment. But they have the option of waiting until a trial judge is picked, a process that is handled in New York's Supreme Court on the day of arraignment by a kind of lottery. Trial judges' names are put on two wheels, one containing the names of the judges currently available, the other—called the "P" wheel—containing the names of judges viewed by court administrators as particularly suited to the handling of complex or long cases.

Litman decided to wait and apply for bail in front of the trial judge, even though doing so meant that Chambers would have to remain on overcrowded Rikers Island longer than would have been necessary had Roberts granted bail that day. But Roberts had the reputation of being a tough judge who was disinclined to grant bail in cases like this. Litman no doubt reasoned that he might have a better shot if he held his bail application for the trial judge. He also decided to pass up the "P" wheel, which bore the names of some very strong judges, and use the regular wheel. Fortune smiled on him. The judge whose name came up on the regular wheel, State Supreme Court judge Howard E. Bell (whose name had been on both wheels), granted bail to Chambers a week later.

Roberts, who had told Litman and Fairstein the names on the wheels, says, "Most defense lawyers to whom I offer this information don't appreciate the significance of it. Sometimes they don't even care to know. Litman picked up on it right away, and wanted to make a choice. It truly was an example of his shrewdness."

Judge Bell, the man who got the case, has been a State Supreme Court judge since 1975 and before that a Civil Court judge for six years. Born in Norfolk, Virginia, he is the son of a contractor who never got beyond third grade but encouraged his son to go to college and then law school.

Bell has handled very few high-profile cases, but there is one that brought him considerable press attention. In 1978, the year New York State passed a law permitting defendants under sixteen to be tried as adults, the very first youngster to be indicted under the new law appeared before him. The boy, a thirteen-year-old accused of murder, had made a confession to the police, and during the pre-trial hearings, Bell, not wanting reporters to hear the confession and print it before a jury had been selected, decided to exclude the press from the courtroom. "I felt that if what the boy said had gotten out to the general public, I wouldn't have been able to get a jury that hadn't already made up its mind," he says.

Bell's ruling was appealed by Bronx D.A. Mario Merola and by the New York press, but his decision was eventually upheld.

CHAMBERS'S BAIL-APPLICAtion hearing was orchestrated by Litman as meticulously as a Royal Shakespeare Company production. As early as Monday, September 1, 1986, he directed the Chambers family to have family friends, relatives, and oth-

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ers whose paths had crossed Robert's send character references to the judge. "I am enclosing an outline of how the letter s to be written," wrote Mrs. Chambers to one such person. "It was outlined by Jack Litman, attorney. . . . Give an instance or two where you found Robert to be responsible, dependable, willing to help kids less fortunate than he." Mrs. Chambers then suggested specific incidents that might be discussed.

Chambers's mother was able to turn to a number of highly placed people. A nurse who has worked for such wealthy New Yorkers as Millicent Hearst and Dorothy Hammerstein, Phyllis Chambers has served on the executive committees of, or been active in, many philanthropic organizations, among them the County Leitrim Society, which aids Irish immigrants; the Gold and Silver Ball Committee, which raises money for the Youth Counseling League; and the Knickerbocker Greys, which, though it primarily provides military training for the children of the rich, also gives scholarships to minority youths. When the letters praising Robert came in, they were signed by a number of prominent people, including Theodore McCarrick, the archbishop of Newark.

At the bail-application hearing, held on September 24, several of the correspondents were present, among them Monsignor Thomas P. Leonard, pastor of the Church of the Incarnation, who had taught Chambers religion in the second grade, and a few black and Hispanic youths whom Chambers had befriended in the Greys. Litman personally directed the seating arrangements. "Put the monsignor in there," he instructed two boys, one black, one white. "You guys go next to him."

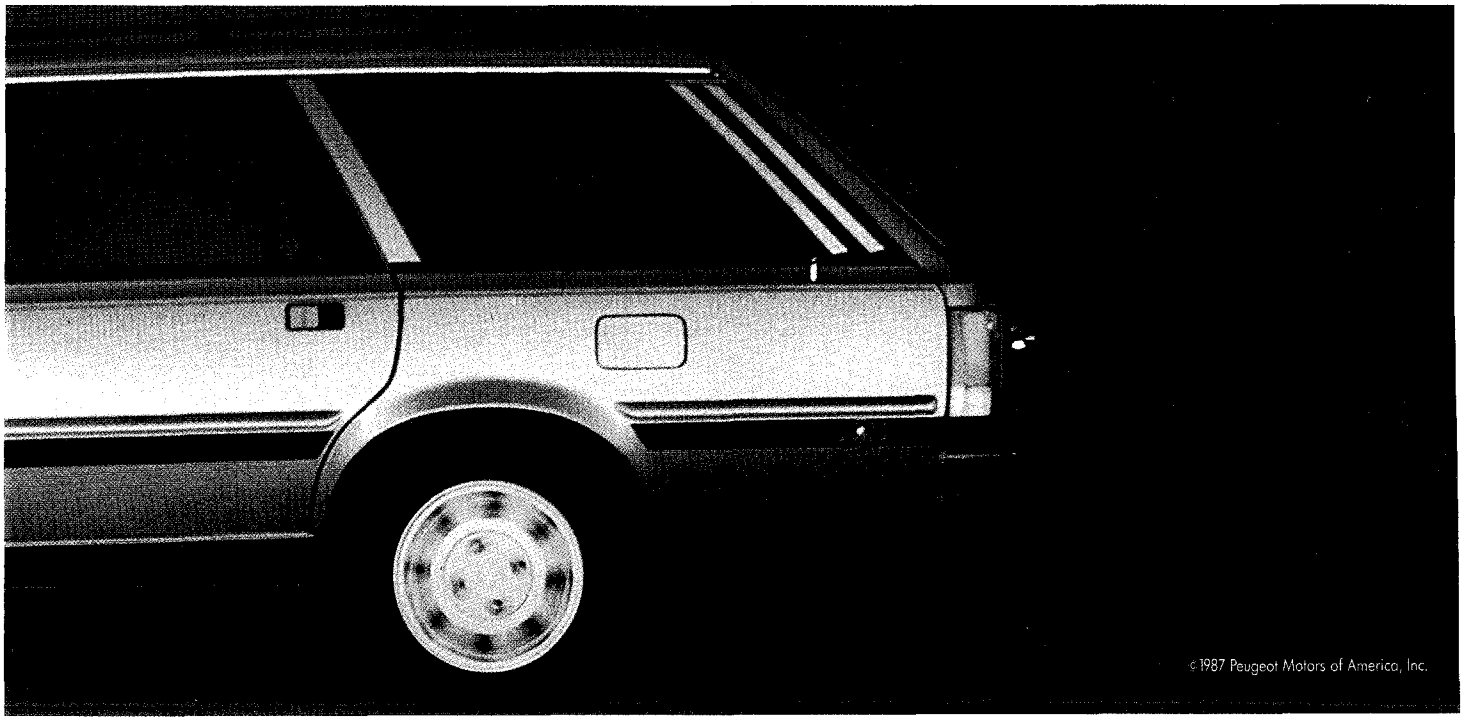
Judge Bell, listening to Fairstein argue that she suspected that some of the letter-writers had known Chambers not recently, but before he'd allegedly turned to theft and drugs, agreed to give her time to interview some of the correspondents. But he also indicated that he had been affected by the high rank of the letter-writers. "There is a letter here from the archbishop of the diocese of Newark," he said, "indicating that he knows the mother of the defendant. When I receive letters from a person of that stature, I do give it consideration."

The next morning, Fairstein was furious. "It was Robert this and Robert that," she fumed. "Where was Jennifer in all this?" Earlier, she had called the archbishop and asked when he had last spoken with Robert Chambers. As she had surmised, it was three or four years ago.

Five days later, at a hearing, Bell agreed to a bail of $150,000—not because of the letters, he explained, but simply because "the purpose of bail is to assure that a defendant shows up in court." Months later, he would tell me, "As you can see, he has been doing just that."

CHAMBERS'S BAIL MONEY WAS raised by a variety of people, among them his paternal grandmother, who contributed shares in blue-chip companies; a churchman, Monsignor James Wilders, who gave a check for $21,000 from his personal savings; and—surprisingly—Jack Dorrian. The expansive, cigar-chomping Dorrian, whose bar was a favorite refuge for Jennifer Levin's set, had known both Chambers and Levin. Michael Dorrian, one of Dorrian's eight children, had been a friend of both. But despite his familiarity with Chambers *and* Levin, Jack Dorrian put up his $600,000 East 71st Street townhouse as collateral for Chambers's bail, citing as his motivation his sympathy for Phyllis Chambers.

Before he did this, he called Jennifer Levin's father to prepare him for the news. "I called him up as one father to another," he told me. "I was going to say I felt sorry for him, but that, you



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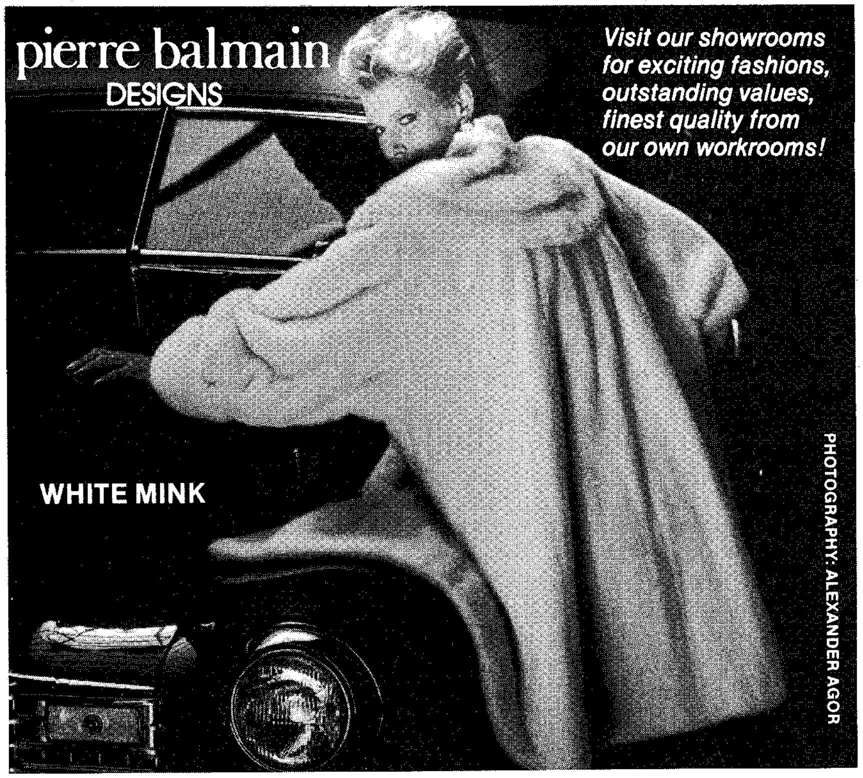
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know, death is really a continuation of life. We're all going to go over that way sometime. I guess most religions—Judaism, Catholicism, whatever—see it the same way. We're all here just preparing to see God later on."

He never got to deliver his philosophical ruminations. Steven Levin didn't want to talk to him, and cut their conversation short.

ROBERT CHAMBERS'S BAILING provoked one of the case's more puzzling events. On October 9, 1986, an article by John Cardinal O'Connor appeared in the weekly *Catholic New York*. The cardinal, without mentioning either Chambers or Levin by name, wrote, "This is not merely one of the many occasions on which my innate cowardice tells me to stay out of a controversy. This is a very special situation, in which I know I can anger or hurt almost everyone involved, despite my best intentions. But someone must take the risk, or a very deep wound may fester." He then alluded to the fact that a Jewish girl had been killed, a Roman Catholic boy had been accused of killing her, and that Catholic clergy had not only visited the boy but offered to help him if he was released on bail. He was worried, the cardinal went on to say, "that mercy toward a Catholic boy could be *perceived* as callousness toward a Jewish girl."

Why had the cardinal stepped forward? As far as anyone could tell, there had been no overt resentment on the part of the Jewish community. But both Archbishop McCarrick and Monsignor Leonard received hate mail, and the cardinal may have heard about that.

Out on bail, Chambers lived at first in the rectory of Monsignor Leonard's church, on St. Nicholas Avenue in Washington Heights. But he didn't have to stay there; he was merely required to stay within the borders of New York City. And eventually he began to be sighted around town—working for a fashionable caterer at a midtown dinner party; at Tap-A-Keg, a Columbus Avenue bar; attending classes at NYU, where he briefly took courses in basic Spanish and the principles of advertising, until the school's administration asked him to withdraw.

Even Linda Fairstein spotted him. She ran into him while shopping at Tiffany's around Christmastime. "By then," she says, "we had indicted him for burglaries, and I'd heard a lot about how he'd been stealing ever since he was in high school. I knew his reputation thoroughly, and my first thought was 'What's he doing here? Shoplifting?' "

BY CHRISTMAS, LEVIN'S REPUTATION, as well as Chambers's, had become a matter of scrutiny. The diary fight—one of the major legal struggles in the case so far—was under way.

The diary, a small, black, well-thumbed spiral date book, its pages scrawled with drawings and big, childish handwriting, was often carried to school by Levin, who'd sometimes read excerpts to her friends. The Levin family had given it to the police shortly after the killing, and the police had turned it over to Fairstein. On October 21, Litman asked for it, implying that there were things in the diary that would reveal that Levin was so aggressive and kinky in her sex habits that Chambers's self-defense claim might be strengthened. But Fairstein, who maintained that the book was not a sex diary at all but a "school date book," didn't give it to Litman; in mid-November, she returned it to Jennifer Levin's father, a SoHo realtor. Litman became dogged and, in late November, stepped up his efforts to get the book. On Thanksgiving eve, he arrived at the home of the Levins' lawyer, Jeffrey Newman, and personally delivered a subpoena for the diary.

As Litman handed him the papers, Newman asked, "Are you sure you want to do this?"

Shrugging his shoulders, Litman said—according to Newman—"*Ein breirah.*" It was Hebrew for "I've got no alternative."

The Levin family—her father, Steven; her mother, Ellen; and her stepmother, Arlene—was outraged. From the beginning of the case, all three have acted as a united family. Speaking through Newman, they announced that for Bell to allow Litman "to paw through Jennifer's most confidential thoughts and musings [would be] a repugnant prospect were this to be done by any outsider, an unthinkable prospect were this to be done by the attorney for Jennifer's killer." They asked the judge to quash the subpoena.

The diary fight then heated up. Litman announced that he wanted to see the book not just to determine whether Levin had been sexually aggressive and written about it in her journal but to see whether the marks on her body had perhaps been put there "by other men, other lovers on other occasions." (Jack Dorrian has said that on the night of the killing, Levin sat on a barstool between two young men, each of whom gave her hickeys.)

Eventually, Judge Bell directed the Levins to produce the diary "for the Court's eyes only," and they complied. A month later, he ruled that the diary need not be shown to the defense. There was nothing in it, he explained, "which was relevant and material to the defendant's case, or which must or

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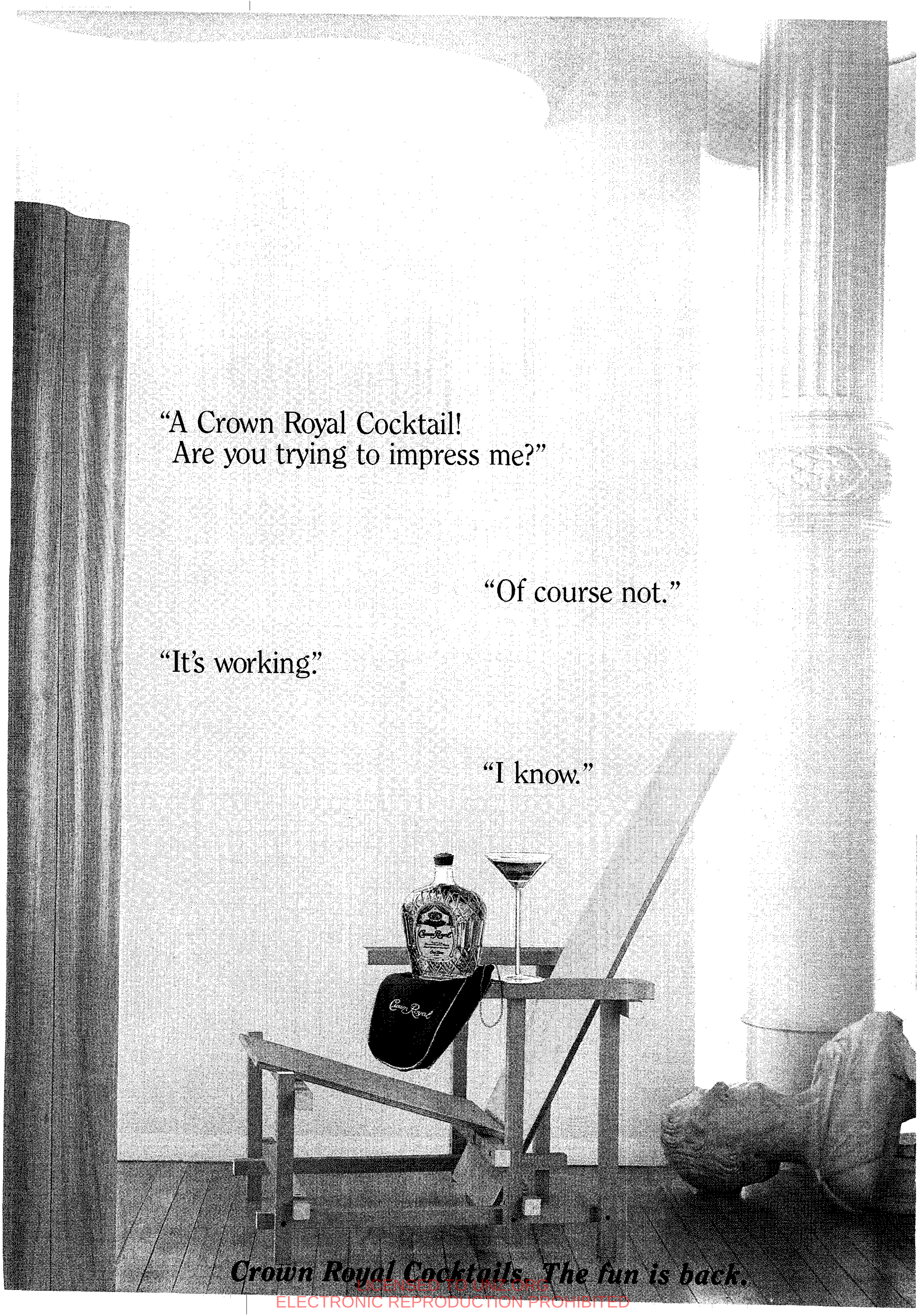
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should be disclosed to the defendant."

FOR FAIRSTEIN AND LITMAN, the diary fight was a distraction from the larger task—locating and examining potential witnesses. Each side had trouble. Litman, who had wanted Levin's diary in part because he hoped it would provide him with names, complained to me one day, "There's this theory that there's a free flow of information in the world, and that if you know two people who were somewhere, you can make two phone calls, and the two people will tell you two more people, and within some short, specific amount of time, you'll know everybody and everything. But it isn't like that."

Fairstein said that she kept encountering a dismaying reluctance on the part of some parents to let her interview their teenage children: "They've heard that their children will be exposed or embarrassed during cross-examination. I've spent hours pleading with some of them. I say, 'My God, someone else's child has died. There, but for the grace of God, goes your kid.' And some of them are touched and eventually agree to the interview. But some of them are so selfish; they have no feelings for anyone else." She cited a psychiatrist whose son she wanted to speak with. "I explained to this doctor that his boy might have some information that would be helpful to us. I said, 'You can be here when we talk with him. You can object to any questions I ask. But please, let us see him. There is a child whose parents are never going to see her again, and your son could help us see that their pain isn't made any greater.'

"But you know, it didn't move him at all. He didn't care. He refused to let us speak with his son because he was afraid his patients would be distressed to see the family name in the newspapers. That's a psychiatrist? All he could think about was that it might be bad for his business!"

Still, Fairstein has managed to put together a case that will include some 40 witnesses, among them police, medical experts, and several young people who will testify about the relationship between Levin and Chambers either before or on the night of the killing.

For his part, Litman will say only, "We'll be presenting more than a few witnesses, but less than a lot."

ONE WITNESS WHO IS NOT likely to be taking the stand is Robert Chambers himself. In May 1987, Litman asked for a hearing to determine what questions the prosecution would be allowed, at the trial, to ask Chambers about his background. When Judge Bell indicated that at this pre-trial hearing Fairstein would be allowed to question his client about any alleged criminal activities whatsoever, Litman canceled the session. Apparently, there are more of these alleged activities than have come to light. While the public is already aware of Chambers's supposed participation in East Side burglaries, it is not acquainted with some other crimes that Fairstein claims the young man has committed. Among them is one, she implied at that May hearing, that would constitute "a legal bombshell." (She won't say what it is, but at least one newspaper has reported that it has to do with stolen credit cards.)

Litman, apparently fearing that putting Chambers on the stand would make the D.A.'s charges known to potential jurors, decided not to present him at the hearings. And while it is possible he could change his mind for the trial itself, his previous reluctance makes this appear improbable.

The bulk of the pre-trial hearings, held in June and July 1987, were full of fireworks despite Chambers's absence from the stand. Judge Bell, with his history of concern that press coverage could taint a jury pool, sided with Litman in an effort to keep the court closed. But higher courts ruled that the hearings should be open, and the press and public were admitted. They listened avidly as a parade of detectives testified about statements Chambers made to them, or in their presence, during the hours he was questioned at the Central Park precinct. Most startling was the testimony of Detective Michael McEntee. He'd heard Chambers's penultimate account of what had happened—a statement made just prior to his videotaped statement. In it, Chambers, just as on the videotape, had talked about Levin's tying him up and hurting his genitals. But the language McEntee said Chambers had used was so odd, even bizarre, that it seemed to me Chambers was describing not so much a plausible event as a drug-induced hallucination. Levin, he told the detective, had masturbated him, and—"this is his language," the detective said—"that she began to hit his dick with a stick.... At one point she let out what Robert described as a cackle."

THE PURPOSE OF MUCH OF THE hearings was to determine whether Chambers's videotaped statement, and other statements he made to police, could be admitted during the trial. Taken together, the various statements were potentially very damaging, since Chambers, before admitting he had killed Levin, first told the police a series of lies. He said at one point that

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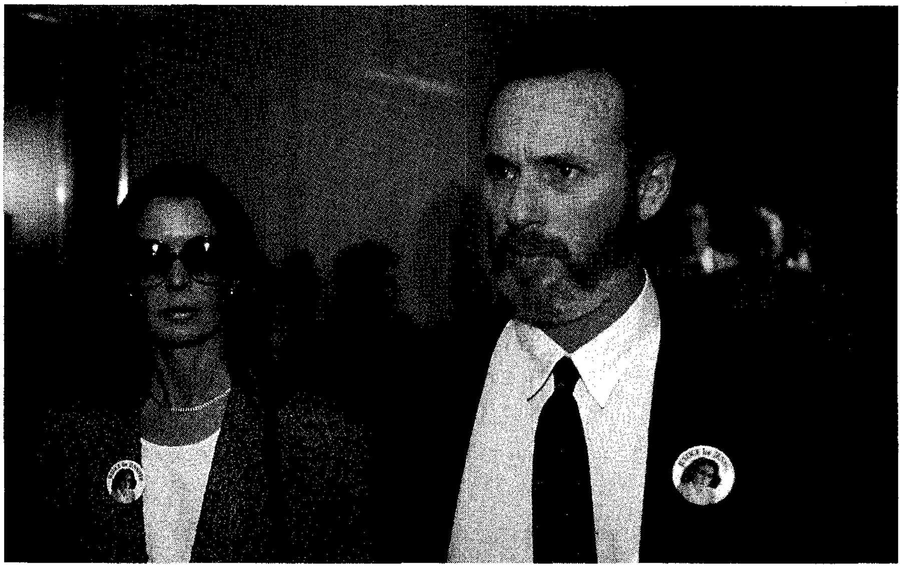

BEARING UP: *Levin's father, Steven, and stepmother, Arlene, at a pre-trial hearing.*

he'd left Levin at the door of Dorrian's, at another that he'd left her at 86th Street and Lexington Avenue. He said his cat had scratched him, and that an electric sander had injured his fingers. Then he admitted that the damage had been done by Levin. In light of the changing explanations he gave at first, it was conceivable that even his final story, in which he said he'd killed the girl by accident, might be just another lie.

In addition, there was one statement—which Detective John Mullally said he'd overheard—that was perhaps potentially more harmful than any of his lies. Mullally said that after Chambers was finally allowed a visit with his father, practically the first thing out of his mouth was a self-pitying, unrepentant cry: "That f---ing bitch! Why didn't she leave me alone?"

To prevent these statements from being used at the trial, Litman tried to show that they had all been obtained illegally. His client, he said, had been treated like a suspect long before being told he was one: He had been grilled for ten hours by the police and kept incommunicado, even though his parents had kept trying to reach him to tell him he was entitled to ask for a lawyer.

Chambers's father, a recovering alcoholic who has not drunk for several years, testified movingly of reciting the Alcoholics Anonymous serenity prayer in the precinct parking lot. Chambers's mother, who often referred to the prosecutor as "Madame Fairstein" and once as "Madame Fearstein," also testified, several times bursting dramatically into tears.

But the Chamberses' accounts of their efforts to reach Robert were disputed by a procession of detectives. They said they'd been unaware that Mrs. Chambers had called the precinct, and that they hadn't been informed of the father's presence there.

As this story went to press, Judge Bell—after three months of deliberation—still had not ruled, although he had set a firm trial date of October 20.

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WHAT KIND OF TRIAL is it likely to be? While most of the strategies each side will use are already clear from the pretrial court battles and hearings, there may be some surprises. One has to do with whether Chambers had a motive for the killing. Litman insists it was motiveless; Fairstein says she has unearthed a motive but won't say what it is.

She doesn't need to prove a motive. Chambers faces two different murder counts. One is intentional murder—which does not suggest planning and premeditation, as many people assume, but merely that an intent to kill coalesced in the mind of a killer even seconds before he killed. The other count is called depraved murder—a murder resulting from a "depraved disregard" for human life. This generally translates as conduct that a killer should have known would or could result in death. In proving either of these crimes, it is not necessary to establish a motive. But juries like motives.

The one Fairstein may try to prove may be related to Chambers's sexuality. Despite his reputation as a ladies' man, a number of friends say that he was repressed and reluctant about sex. It is possible that the prosecution will argue that the notoriously outspoken Levin, when confronted by Chambers's lack of interest in making love to her despite their previous encounters, may have challenged his masculinity and thereby unwittingly provoked in him an explosion of fury and rage.

Or the motive presented may be related to Chambers's alleged history of theft. Not only has Chambers been indicted for burglarizing apartments, but a number of his friends have also claimed that he stole objects and money. The prosecution may try to assert that Chambers tried to rob Levin while they were in the park and that she protested—or even threatened to report his actions—and thus set off the violence. (According to her family, Levin had been wearing a small gold ring and little glass earrings that looked like diamonds, and was carrying about $100 in her purse the last time they'd seen her, the week before; when her body was found, she had no jewelry, and only a torn dollar bill in her borrowed jean jacket.)

LITMAN MAY HAVE SURPRISES, too. For example, he may not make use of the blame-the-victim tactics he has widely been expected to pursue. Although he seemed to be setting the stage for such a strategy back in the days of the diary hearings, he has since been lambasted for his approach. *The Ameri-*

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can Lawyer gave him its 1986 "Now You Know Why People Hate Lawyers Award" and later, in the spring of 1987, profiled him under the title "Sympathy for the Devil." An August 1987 editorial in the New York *Post* called him "a master of unsavory tactics." Although in 1978, in the Herrin trial, he seemed comfortable about placing the responsibility for Bonnie Garland's death on the victim herself, it is possible that in today's pro-victim climate of opinion he will decide that such a strategy could backfire in front of a jury and hurt rather than help Chambers.

On the other hand, Chambers has said he killed Levin in what amounts to self-defense—that she was hurting him and wouldn't stop. And it is traditional in self-defense homicide trials to present evidence of a victim's prior history of violent or aggressive behavior. "You can introduce it," explains Larry Goldman, ex-president of the New York Criminal Bar Association, "provided you can show that the defendant knew about the victim's reputation beforehand."

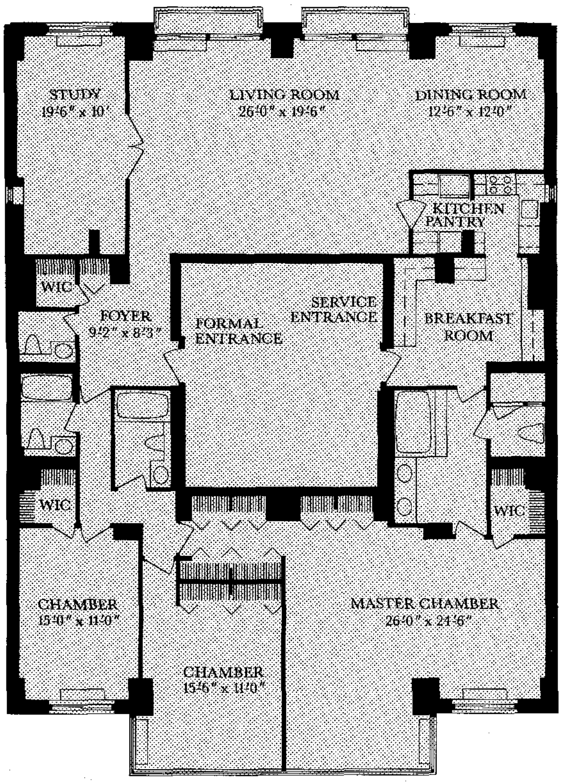
Does Litman have any such evidence about Levin? He won't say, but some colleagues feel that if he does have examples of her aggression, he is duty-bound to produce them, even if the climate of opinion is hostile. Says Stephen Gillers, a professor specializing in evidence and ethics at the New York University School of Law, "Not only is it not unethical to do things that cast aspersions on the character of the victim, it's a defense lawyer's obligation to do so if he thinks it will give his client the best chance of getting acquitted, or of getting him convicted of a lesser offense."

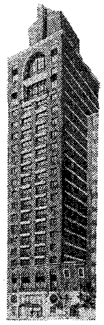
Litman may have other surprises. He may, for example, try again to get Levin's diary. Alan Dershowitz, who was Litman's mentor at Harvard Law School and part of the team that won Claus von Bulow's acquittal, says, "Litman *has* to ask for the diary again, even if it's just to set up his interest in it for purposes of an appeal. What did the judge know? He couldn't tell what investigative leads the defense was seeking, so he couldn't know what was relevant to the Chambers defense."

Litman cannot, however, ask for the diary again unless some witness testifies about something that brings the book back into the case. But Dershowitz thinks Litman will get the diary back in, perhaps by putting Levin's parents on the stand and asking why they turned the notebook over to the police. "Should they say anything like 'We thought it had some interesting leads,' he's entitled to go for it again," Dershowitz explains.

THE HEART OF THE TRIAL WILL be testimony from forensic experts. Fairstein will be using hers to argue that Levin died of strangulation, and that pressure was applied to her throat for at least twenty seconds. Litman will be using his to counter with the assertion that strangulation can take place in a much shorter time—perhaps just a second or two. And—another possible surprise—he may argue that Levin wasn't strangled at all, but might have died from an injury to her spinal column after Chambers put his arm around her neck and threw her to the ground. (He asked during the pre-trial hearings to have parts of her spinal column exhumed but was denied the request.)

The cause-of-death testimony will be complicated, and—as happens so often with such testimony—the forensic specialists may end up saying that while the evidence looks one way to them, other experts' interpretations cannot be altogether ruled out. It will thus be up to a medically unsophisticated jury to make the crucial judgment as to which theory is credible and which is not.





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The jurors will also have to evaluate other complex medical testimony, for it has by now become clear that Levin suffered other blows during her night in the park besides the fatal one that Chambers acknowledged in his statement to the police. Her body was severely bruised, particularly on the head and neck. And there were, on other parts of her body, "defense injuries"—abrasions or wounds that occur when a person tries to fend off attack. Chambers has denied having beaten her, and it is possible that Litman, in a classic defense ploy, may try to suggest to the jury that strangers, not his client, brutalized Levin—perhaps people who came upon her immediately after she was dead.

Such an argument may not be persuasive, however, for Chambers himself apparently sustained numerous serious injuries during his night in the park with Levin. He had deep scratches on his face and chest, bruised knuckles, a fracture of the pinkie on his right hand, and fingers so badly bitten that police found it difficult to fingerprint him. The prosecution will be presenting evidence about Chambers's wounds. Says Fairstein, "They are far more telling than any of Jennifer's, and clearly show that the girl was fighting for her life against Robert Chambers himself."

BEYOND MEDICAL EVIDENCE, the trial will feature testimony from police and passersby who noticed Chambers sitting in the park shortly after the body was discovered, and from preppy friends of both Levin and Chambers. There may also be psychiatric testimony—since another anticipated defense strategy will be to claim that Chambers killed Levin under the influence of extreme emotional disturbance. Extreme emotional disturbance is a mitigating factor in homicide and can result in reducing a murder charge to either manslaughter one, which postulates an intent to kill, or manslaughter two, which postulates negligence or recklessness.

Many courtroom buffs, even those whose loyalties are to the prosecution, are betting that manslaughter will ultimately be the crime Chambers is convicted of. Says lawyer Ed Hayes, a longtime friend of Fairstein's, "Of course, I don't know the evidence Linda's got. But based on what I know so far, it's unrealistic to expect her to get a murder conviction. I don't think you can prove Robert Chambers wanted to kill Jennifer Levin. He didn't bring her into the park to kill her. He probably just decided when he was in there that he was going to beat her up. And he did. And she died. That's manslaughter. But what gets me

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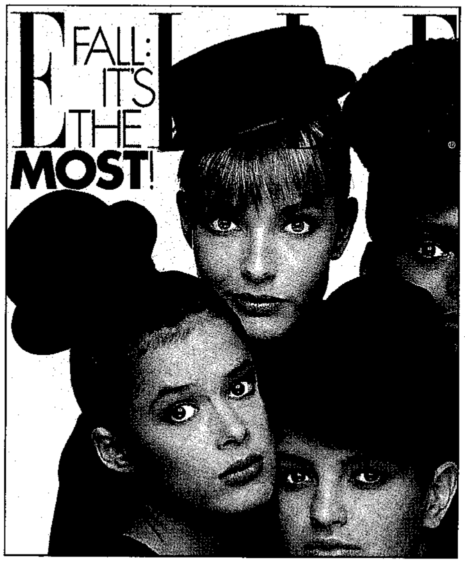
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is that if Linda wins a manslaughter conviction, *Litman* will call it a victory."

ROBERT CHAMBERS HAS BEEN leading a largely indoor life since the hearings ended, seeing visitors at home and learning to operate a computer. He has a girlfriend. His appearance has undergone a dramatic change since the killing. His complexion is startlingly pale, and he is much thinner than before. Courtroom news reporters, cynical by nature, whisper among themselves that his new look may have been programmed by Litman in an effort to make the young man look less powerful than he did a year ago.

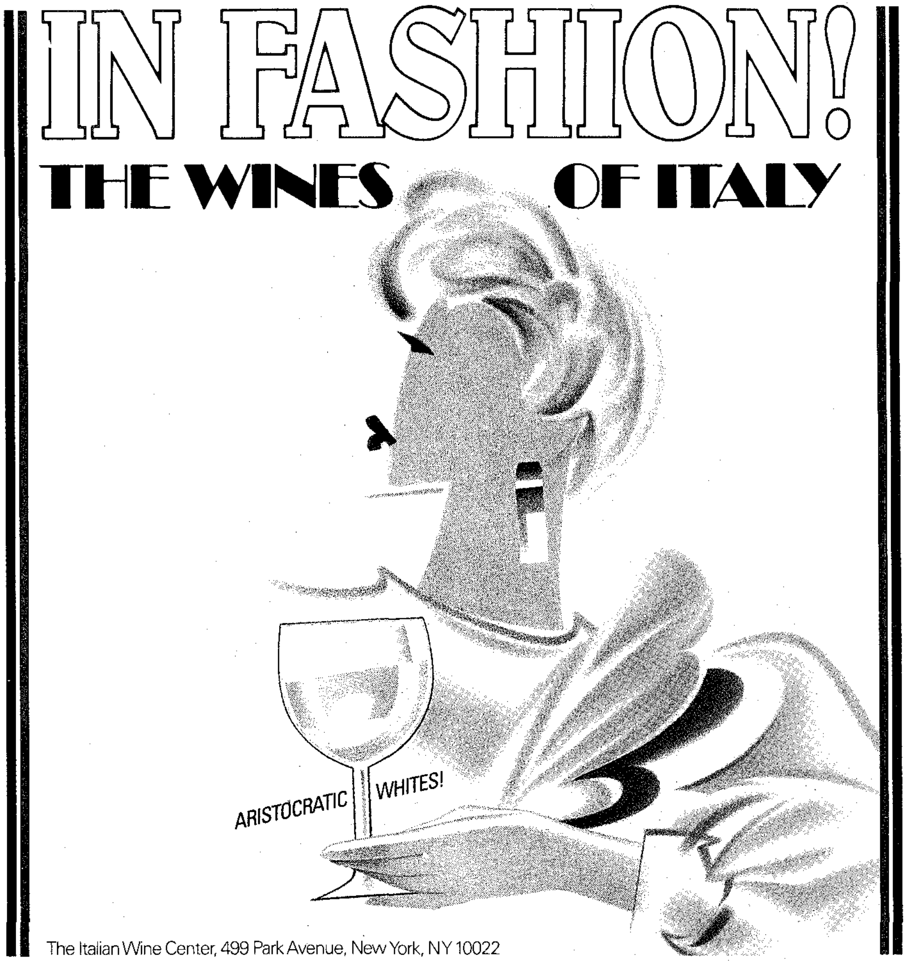
As to the lawyers, both are ready to do battle. But are they a match for each other? Their styles are very different. Fairstein is soft-spoken, natural in her delivery, hesitant at times. Litman's voice is strong, his manner studied and dramatic. He paces, gesticulates, has the posture of a prizefighter and, often, the sympathy-evoking air of a man misunderstood and abused. A young assistant district attorney who watched Litman in court during one of the diary hearings admired the opposition almost in spite of himself. "He's definitely got charisma," he says, "and he doesn't so much defend as attack."

State Supreme Court judge Bud Goodman, before whom Fairstein has tried many cases, believes that Litman's style may work against him. "Fairstein's low-key manner thoroughly captivates juries," he says.

But other members of the bench hold that because of the nature of the judge in the case, Litman may get the edge over Fairstein. "Bell," says one of the judge's colleagues, "tends to be a passive judge and lets lawyers go on and on ad infinitum. Given that, it's the more vocal lawyer who can get his points across to the jury."

AS TO THAT JURY, WHAT SORT of men and women does each side want? Neither will speak in anything but generalities. "Jurors who are intelligent and fair-minded," says Litman. "Twelve intelligent human beings with a good deal of common sense," says Fairstein.

But Jay Schulman, the sociologist and jury consultant who helped prosecutors select jurors in the Howard Beach case and who has in the past been used by Litman to analyze jurors, says the defense will probably go for "younger people, and people who have some basis to identify with Chambers—perhaps peo-



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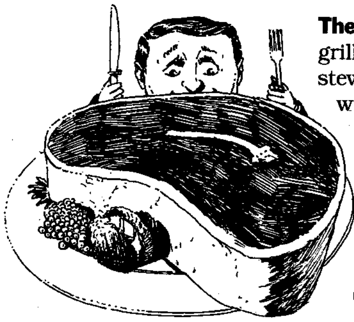

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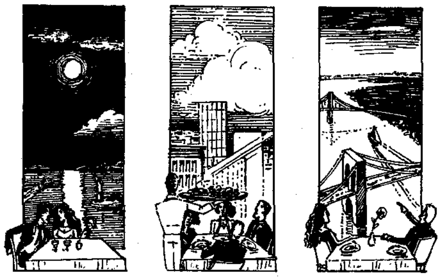
The Market Cafe. Same kitchen—but the food is lighter and more casual. Adjoins the restaurant. L M-F 11:30-3:30, D M-F 5-10 (piano music 5 on), Sa 11:30-8.



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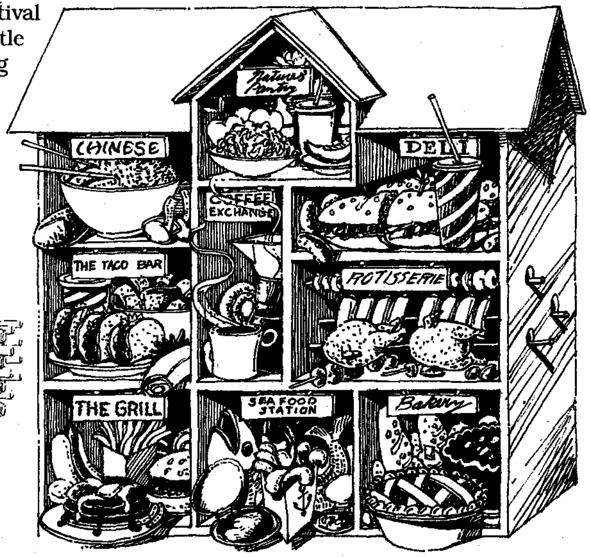
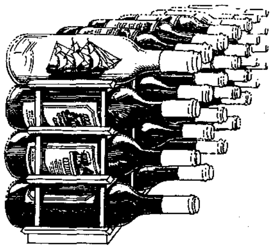
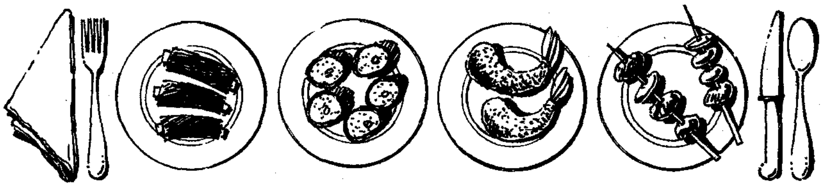




Tall Ships Bar. Hearty hot stews & sandwiches, cold salads & fine wines by the glass amidst mahogany, glass, brass. Vista Hotel. L M-F 11:30-3, D M-F 4:30-10, drinks 'til 1:45 am daily & Sa-Su 4 pm-12:45 am. Reservations. 212/938-9100.



The Hors d'Oeuvrerie. Small-portion delicacies from around the world to enjoy with cocktails—or order several & call it a meal. Fabulous views with every bite. Live music daily from 4:30 (dancing 'til 1 am). 107th floor, 1 WTC. B M-F 7:30-10:30, drinks from noon on Sa, brunch 12-3 on Su. No reservations required except for brunch. 212/938-1100. No denims; jacket and tie required.

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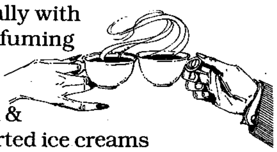

American Harvest. Food & wine from around America & a menu that changes with the seasons. Vista Hotel. B M-F 7-10, L M-F 11:30-2:30 & D M-Sa 6-10. Reservations. 212/938-9100. No sneakers or jeans.

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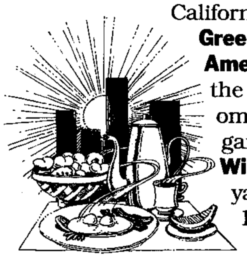

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ple who have gone to private school or who have spent some time in bars." He also predicts that "Chambers's story about Levin's getting a scissors hold on his testicles is more likely to be believed—if it can be believed at all—by men. It's the kind of theory that could be effective with men, who imagine they might one day find a woman so rough with them that they'd have to be punitive in return."

Schulman believes the prosecutors will look for older and conservative people—as D.A.'s generally do—but that they, too, might prefer men. "It's well documented that in rape cases, women are still the harshest critics of the victims," he says. "They give the least credit to other females."

IN THE MIDST OF ALL THIS TECHNICAL and tactical forecasting, it is easy to forget the toll that the case has taken on the family and friends of both Levin and Chambers. Both the victim and the accused killer have distraught, grieving parents. And both have distraught and grieving friends.

The friends—young people who knew either Levin or Chambers from school or from Dorrian's and other teenage nightspots—tend to be fierce in their loyalty, filled with enthusiastic and positive anecdotes about whomever they were close to. They can also be brutally unkind about the other one, and, given their youth, their cruelty is surprising. "She asked for it," one friend of Chambers told me. "She was always running around flirting with everyone, with her clothes falling off her shoulders, and she didn't know how to take no for an answer."

"He should be hung," a friend of Levin's told me. "Or better yet, they should beat him like he did her, and then choke him to death. What totally gets me is that we don't have the death penalty here in New York."

But a few young people were friends of *both* Levin and Chambers, and for them, the case has been particularly poignant. "I liked them both," one young woman told me. "Jennifer was one of my best friends, and I saw her constantly. But I knew Robert quite well, too, and he wasn't such a bad guy. I mean, he got into drugs and all that, but so have a lot of the kids in our crowd. What I feel now is that what happened in the park that night ended two lives—Jennifer's, of course. And that was Robert's fault, and he's got to pay for it. But his life is over in a way, too. He'll go to jail—whether it's on this charge or on the burglaries. And it makes me sad, because in some way, it wasn't *all* his fault, but the fault of the way we lived then." ▬

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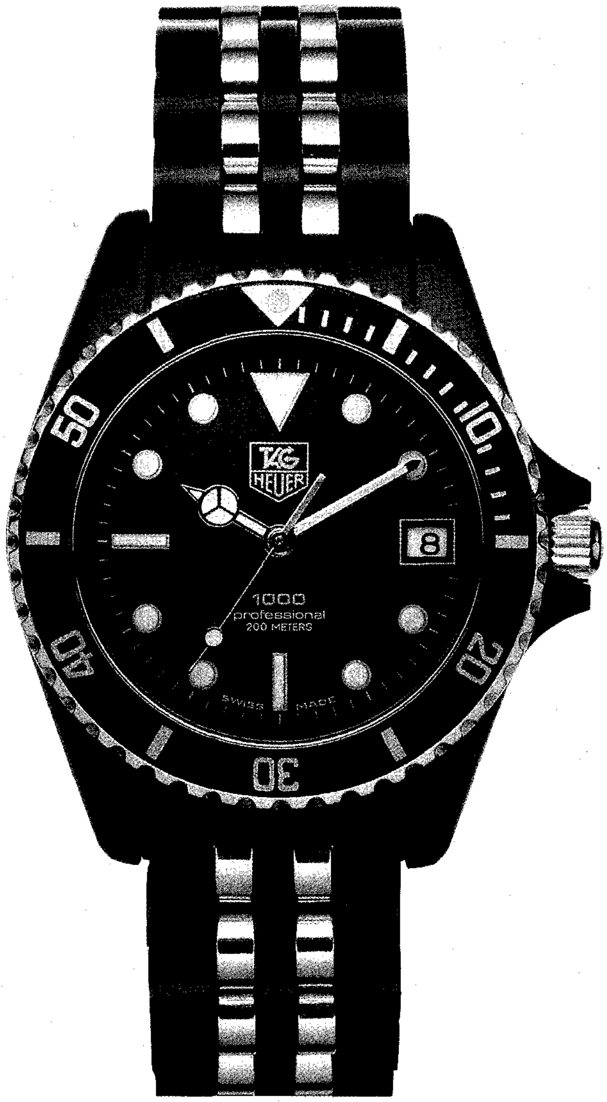

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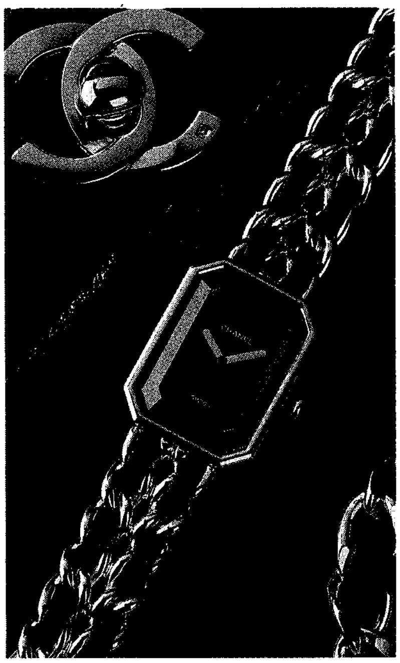

Coco Buffs

New Yorkers can indulge two of their passions at the same time now that Chanel has introduced its very first watch collection. In the spirit of Coco and designed by Jacques Helleu, these quartz beauties have sleek black faces, "golden" hands, and beveled crystals and come in three bracelet variations. Choose the stark black patent-leather or crocodile band (as elegant as a little black dress), the leather-entwined gold-plated version (to match the ubiquitous bag), or one with eighteen-karat-gold links (which echoes the famous chain belt), and know that even your wrist can go in Chanel style ($1,100 to $6,900).

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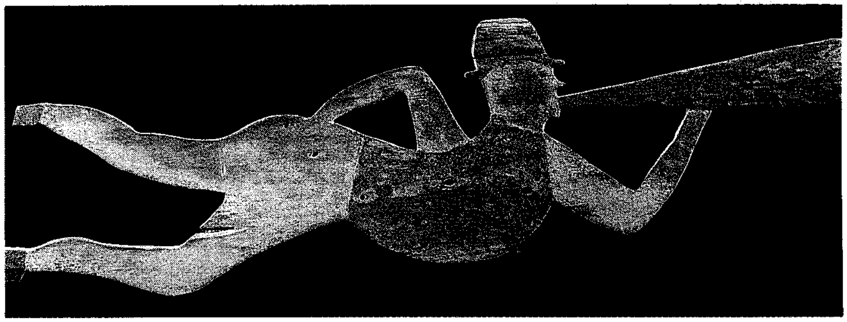
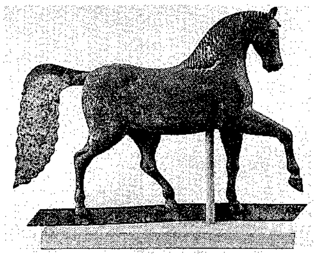
THE ARK IN THE ATTIC/Published by David R. Godine/Canterbury Book Shop (1045 Lexington Avenue, near 74th Street, 737-7525) and Scribner Bookstore (597 Fifth Avenue, near 48th Street, 758-9797)



The Pier Thought of It

Leaf-strewn lawns and fields of pumpkins broadcast autumn to those in the country, but in Manhattan it's the arrival of the Fall Antiques Show at the Pier. Now in its ninth year, the almost exclusively American display will include furniture, paintings, and accessories from the late eighteenth century to the 1950s. Among the assorted irresistibles are such marvels of Renaissance Revival design as Herter Brothers rosewood side chairs and a Pottier & Stymus rosewood cabinet; late-nineteenth-century weather vanes (above and left); and an elaborately etched early Gorham and Company sterling-silver punch bowl.



FALL ANTIQUES SHOW AT THE PIER/*Passenger Pier 92/54th Street and the Hudson River; 777-5218 October 22 through 25/Admission, $8 (gala preview, to benefit the Museum of American Folk Art, October 21 from 6 to 10 p.m., $100; 481-3080)*

Photographs: top, David Kelley; left, Ted Morrison; center, Herrup and Wolfner.

Music/Peter G. Davis

RINGING IN THE NEW

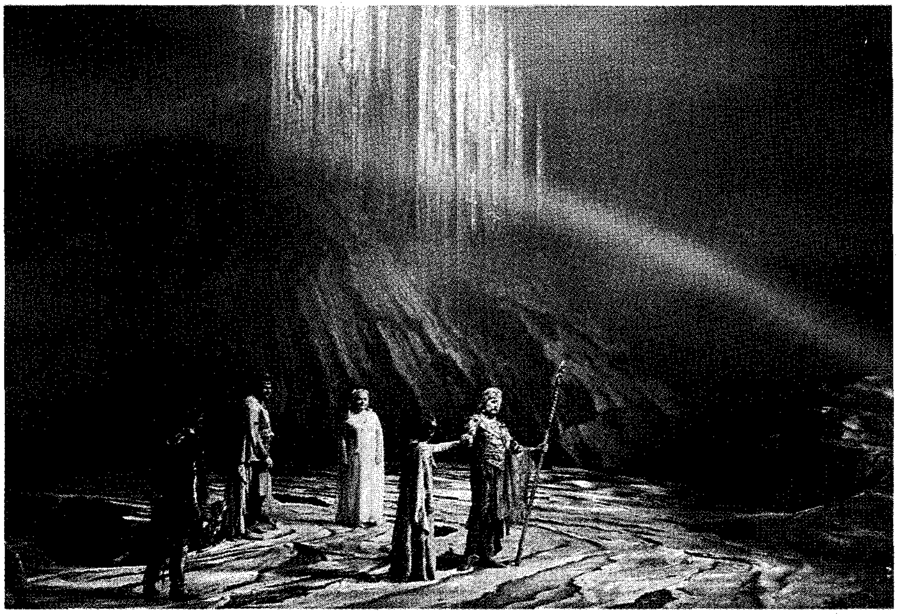
> "...The happiest surprise was the high quality of the singing by a full complement of smoothly functioning, attractive voices..."

JUST HOW EFFECTIVELY THE METROPOLITAN Opera's production of **Das Rheingold** will fit into the context of a complete *Ring* cycle will not be known until next year, when the company concludes the four-part Wagnerian epic. Right now, though, the new *Rheingold* and last year's **Die Walküre** contain more than enough clues to let us know what Otto Schenk, the director, and Günther Schneider-Siemssen, the designer, are *not* planning to do.

It has become fashionable to demythologize the *Ring*, *Das Rheingold* in particular, in order to make Wagner's secret subtext (or one director's interpretation of it) perfectly clear—i.e., Wotan portrayed as a capitalist businessman, the giants as proletarian workers, Alberich as a greedy middle-class moneygrubber, the Rhinemaidens as streetwalkers on the make. Schenk and Schneider-Siemssen are having none of that. Their gods, giants, and dwarfs are precisely that—gods, giants, and dwarfs—and no one can possibly mistake them for anything else. In fact, I have never seen the opera populated by such a bizarre collection of immortals, many looking as though they have escaped from one of those horror movies that seem to open in New York every weekend.

Fine. Since the actions of these subhuman and superhuman creatures will have profound consequences for the mortals who inhabit the other three *Ring* operas, perhaps *Das Rheingold* should be a far-out fantasy that contrasts vividly with the human dramas to come. In any case, there is quite a portrait gallery to inspect here.

I was especially intrigued by the elongated look of Loge, the god of fire, who apparently once had his conehead caught in a mangling machine. The giants might be direct ancestors of the Abominable Snowman, and the evil dwarf Alberich, although hampered by revolting folds of pendulous skin, scampers over the rocks like a loathsome cockroach. The denizens of Valhalla are far more glamorous. Erda rises out of the ground and confronts Wotan as an unusually young, voluptuous, seductive Earth Mother—no wonder the chief god deserts Fricka after such a come-on. Wotan himself, a yuppie athletic type with fluffy blond hair, could probably qualify for a Calvin Klein ad.



OVER THE RAINBOW: *The Metropolitan Opera's new production of Wagner's* Das Rheingold.

Photograph by Beatriz Schiller.

Schneider-Siemssen's sets are not nearly as much fun to watch as the odd assortment of characters who parade in front of them—this prolific designer and *Ring* specialist is evidently beginning to run out of ideas. The depths of the Rhine consist of some aquamarine rocks, undulating sheets of Mylar, and a few wavy scrims, all of it so obviously machine-made that any sense of watery illusion is destroyed. Nibelheim is a standard wrinkled cave interior of no special visual distinction, and the open expanse where the gods gather seems inspired by Utah's Monument Valley, with Valhalla thrusting up from the desert floor like a great stone pillar. Perhaps the Southwest motif is meant to complement Rolf Langenfass's strange costumes for the goddesses and Valkyries, who vaguely resemble old-time Indian squaws. There are other peculiarities that should keep audiences guessing—for one, the Nibelung treasure packed up and toted about in what appear to be Hefty garbage bags.

As in last year's *Die Walküre*, Otto Schenk's direction is curiously static. The characters may look weird, but they move about the stage nonchalantly and generate very little dramatic tension. The restrained atmosphere does tend to put a sharper focus on the opera's three climactic moments, each a violent robbery—Alberich's theft of the gold, Wotan's wresting of the ring from the dwarf, and Fafner's murder of his brother, Fasolt, to gain the Nibelung hoard for himself. These scenes are brought to life with touches of flamboyant melodrama, and none too soon. But on the whole, Schenk has given his cast very little to work with, and the overall theatrical effect is insipid.

The most unexpected disappointment on opening night was the orchestral playing. By now, no one counts on James Levine to get everything right the first time he conducts an opera, but this outing was below par even for one of his maiden voyages. Instrumental textures were badly judged and insensitively blended, tempos lurched unpredictably from one extreme to the other, and the orchestra sounded tired and uncharacteristically lackadaisical. That sad situation is probably only temporary; even the worst Levine interpretation generally improves after the first few performances.

The happiest surprise was the high quality of the singing. Since there are no heroic soprano or tenor roles to worry about, *Das Rheingold* does not challenge the Met's casting department as severely s the other *Ring* operas, and all fourteen oles fell into safe hands. These days, one eldom hears even Wagner's less deıanding operas sung by such a full comılement of healthy, smoothly functionıng, attractive voices. As Wotan, James Aorris made an imposing sound and he ıoured out his silky bass-baritone untintingly. Even at that, he was a bland lramatic presence, a Wotan for whom he text meant almost nothing; but periaps that was partially the production's ault. Franz Mazura's Alberich, Siegfried erusalem's Loge, and Waltraud Meier's ricka had equivalent vocal class but far nore spirit, relishing the sound and ense of their native language. The other ods—Mari-Anne Häggander (Freia), imothy Jenkins (Froh), and Phillip Joll Donner)—also deserved their spots in alhalla. If the upcoming *Siegfried* and *ötterdämmerung* are sung half as well, he Met's *Ring* cycle will be an achievenent of sorts, no matter what it looks ike.

HERE IS STILL TIME TO CATCH THE VINEard Opera's production of Niccolò Picinni's **The Accomplish'd Maid,** and no onnoisseur of operatic rarities should miss it. The work itself is a discovery, and ıot only because it brims with musicological and historical significance.

Piccinni (1728–1800) was a celebrity in his day, now mainly remembered for his famous feud with Gluck in Paris during the 1770s. A decade before that, he had composed *La Buona Figliuola,* and the opera immediately started a craze all over Europe—inns, fashions, foods, and baby girls were named after its heroine, the sorely beset Cecchina. The libretto, written by the great Italian playwright Carlo Goldoni, is a happy adaptation of Samuel Richardson's enormously influential epistolary novel *Pamela, or Virtue Rewarded,* and nearly every number in Piccinni's score tickles the ear. Many prodigious literary and musical talents went into making *La Buona Figliuola* such a hit—rather like its successor, 200 years later, *My Fair Lady.*

The Vineyard production is a charmer, and much of its appeal comes from the English translation, prepared by Edward Toms for performances in 1766 at London's Covent Garden. Toms replaced the sung recitative with spoken dialogue that not only possesses a pungent wit and theatrical flair of its own but also restores the British class structure, social flavor, and formal language of Richardson's novel. The ever-virtuous heroine, now renamed Fanny, continues to be severely tested, but she once again triumphs gloriously over all unruly passions, base advances, and snobbish put-downs before discovering that she is nobly born and free to marry her beloved Lord Bellmour.

Joseph A. LoSchiavo has staged the opera in the Vineyard's small but comfortable quarters with grace and a light touch. The attractive birch-lined estate at Lord Bellmour's country seat is ingeniously suggested by Allen Moyer's adaptable set, and off to one side, an alert ten-piece chamber orchestra plays Piccinni's tuneful score with polished elegance under Stephen Francis Vasta's direction.

Best of all, the cast responds to the piece with affection, zest, and vocal finesse. I particularly enjoyed Cynthia Reynolds's irresistible Fanny—how could anyone pick on such an adorably helpless foundling?—and Melanie Kimball's deliciously uppity Lady Lucy. But all the singers were first-rate and deserve to be mentioned: Richard Holmes (Robin), James Hay (Lord Bellmour), Jane Ferguson (Susan), Annette Mulholland (Sir John Lofty), Deborah Lazenby (Finet), and Wilbur Watkin Lewis (Kreigsman). If *The Accomplish'd Maid* is a typical Vineyard product, this small opera group must be one of the most accomplished in the city. ▬

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HALLELUJAH, I'M A BUM

"...*Barfly,* Charles Bukowski's myth of a heroic tosspot, at times is also deeply funny, in ways that go beyond laughter..."

BEDSIDE MATTERS: *Mickey Rourke imparts wisdom to Faye Dunaway.*

IN **Barfly,** A SCRUFFY, CRUEL, AND JOYOUS comedy about life on the bottle, Mickey Rourke gives the performance of his career. His Los Angeles bum, Henry Chinaski, is a swaggering creation—an arrogant bottom dog, a serene and noble soul covered with a scarred hide. The movie, which celebrates this guy, will probably outrage a great many people, and not only the literal-minded and the moralistic.

Squalid and scabrously funny, *Barfly* is an act of boastful, happy vanity on the part of Charles Bukowski, who wrote the screenplay. Now almost 70, the Los Angeles poet and novelist has been drinking and writing for many years; he's probably earned the right to turn a rummy into a modern knight-errant. Rourke, with his whispering softness, adds gentleness and ironically graceful manners to Bukowski's myth of a heroic tosspot.

Not that Rourke looks good. He wears a scraggly Arafat beard, walks with a limp, shoulders thrust back, and sticks his lower lip straight out like an enraged ape. Henry's pugnacity is meant to be both clownish and indomitable. In the alley fights behind his favorite downtown bar, the Golden Horn, he gets regularly beaten up, but he always comes back to deliver another punch. Sometimes he even wins. Henry has his honor: He's the king of the bums, perfectly self-sufficient, indifferent to money, jobs, health, travel (nobody asks him, but he tells us he's uninterested in going to India). A rebel against the nine-to-five world of mortgages and dental appointments, this post–Henry Miller American boozer loves the maggoty squalor of his life—the freedom of having nothing but his own battered carcass to look after. Living poorly leaves him alone to work. In his filthy room, he finds some Mozart on the radio and begins to scribble.

I'm told that Rourke's drawling voice is an imitation of Bukowski's, but if so, it comes from Bukowski via W. C. Fields. The sound is unmistakable—vaunting assertiveness crowned by an insinuating mid-vowel droop in pitch. Like Fields's famous snarl, it's essentially the voice of a solipsist, a man parodying wisdom to amuse himself. Rourke's timing may even be as good as W. C. Fields's. At his most mulish, deep in drunkenness, he will suddenly come brilliantly into focus. After getting off a good line, he pulls his head back, preening with pleasure. For Henry, vanity is as revivifying as bourbon; obviously, it's what keeps him going.

Barfly has a thicker atmosphere of booze than anything I've seen in the movies. Atmosphere—and affection for a comically sordid milieu—is what it's about. Bukowski's screenplay, though a triumph of personal sensibility, doesn't offer much of a story. At a neighboring bar, Henry meets Wanda (Faye Dunaway), a hardened skid-row type like himself; they move in together, and then each commits an act of betrayal, sleeping with someone else. But quickly, and with palpable relief, they drift back together, a drinker looking for ease with another drinker. The resolution holds out little hope for these two as a couple (Wanda, who doesn't have Henry's equanimity, won't last forever). But in his snobbish, exclusive way, Bukowski wants to protect, defend, and celebrate the lovers. As drunks, they are the most soulful people around. And they are tough—they fight for what they want.

Star power helps us accept Henry and Wanda in Bukowski's glorified terms as aristocrats of the bottle. Wanda, who has matted hair and clothes that just hang on her elegant frame, is a woman who drinks quietly all day and has scary nightmares in which an angel in white takes her away. She's a death-ridden, private, cut-off person, very simple in her needs (booze), not too bright; and Faye Dunaway, normally the great post–Bette Davis mannerist of the screen, plays her straightforwardly and unglamorously with a hard voice, black-rimmed eyes, and an admirable modesty. Except for one explosion of violence, the scenes between Dunaway and Rourke are delicate and touching. They approach each other gingerly, with exaggerated care, as if each were afraid of dropping a precious bowl with a deep crack in it.

Barfly was directed by Barbet Schroeder, who's had a miscellaneous, interesting career in France as a director and producer. Schroeder does his best work with the two stars, letting their scenes play very slowly (we become aware that drinkers have a different sense of time from the rest of us). At the Golden Horn, where broken-down old whores, drunks, and hangers-on spend their days, Schroeder indulges some overemphatic readings from the rest of the cast, some chortling and strutting (the profanity is noisy and baroque). But the movie looks great—photographed by Robby Muller in rich night colors with a tinge of neon around the edge of the frames.

Barfly has its show-offy side. Schroeder

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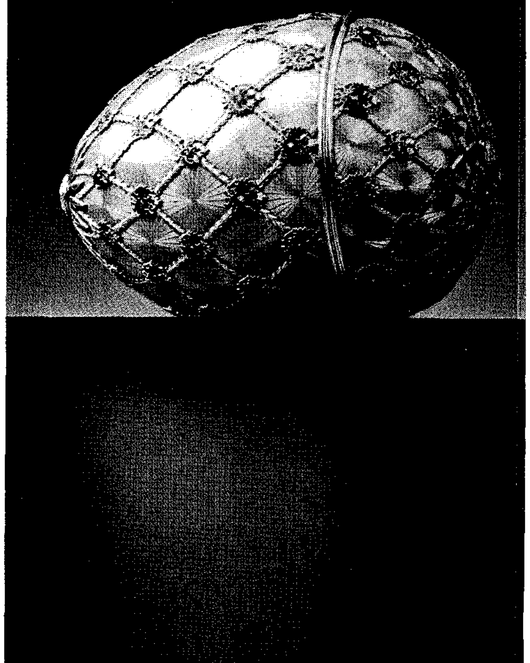
and Bukowski enjoy taunting the genteel and the squeamish, the do-gooders among us who hope to improve the drunkard's existence. They put in a weak and rather sour subplot about an upper-class literary bloodsucker (Alice Krige) who publishes some of Henry's stories and wants to clean him up and make him a pet. He gets her drunk, goes to bed with her, and then walks away, and although Henry is right to get rid of the lady, the episode has a vindictive, ugly feeling to it. Bukowski's idea that a bar is a place where people can behave with class, even courage—a field of honor, not a sewer—shouldn't require putting down anyone else's way of life. But despite the bulling and bullying, this is the most vital film about skid row that we're ever likely to see. At times, it's also deeply funny, in ways that go beyond laughter.

IN **Hope and Glory,** JOHN BOORMAN'S shockingly happy memoir of growing up during the blitz, the kids have extraordinary toys. At the beginning of the war, the seven-year-old Boorman—called Bill Rohan (Sebastian Rice Edwards) in the movie—lives with his parents and two sisters in a dreary London suburb of semi-detached row houses. The bombs fall and the houses crack open, revealing a treasure chest of riches. The leader of Bill's urchin street gang, a glass of sherry in his hand, reclines Capone-like on a bed, handing out bracelets and brooches to his favorites. Bill himself keeps a shrapnel collection. Hearing someone groaning in the rubble, he cautiously investigates—it's his sister and a Canadian soldier making love.

The recurring joke of *Hope and Glory* is that people don't respond in wartime as they are supposed to—they fornicate in the ruins. As long as a bomb didn't land on your head, Boorman is saying, living through the blitz was exciting and even fun. For a boy in particular, the war is the opposite of oppressive. The bombings at night are like a million fireworks going off at once; the mass of broken things, lying open to the air, begs to be broken into smaller pieces still. (What does a seven-year-old live for if not to smash things?) *Hope and Glory* offers a coherent and fresh vision of an experience that's been buried under a thousand tons of noble cliché—a view that's especially surprising coming from Boorman. (No one ever suspected the director of *Point Blank, Deliverance, Excalibur,* and *The Emerald Forest* of having a sense of humor.) Building the film from small moments, Boorman conveys the sense of an entire culture slowly shaking off dowdy habits and stirring into life.

The picture is probably as good—as rich, as varied, as funny—as a vignette movie without an active leading character could be. Individually, the vignettes



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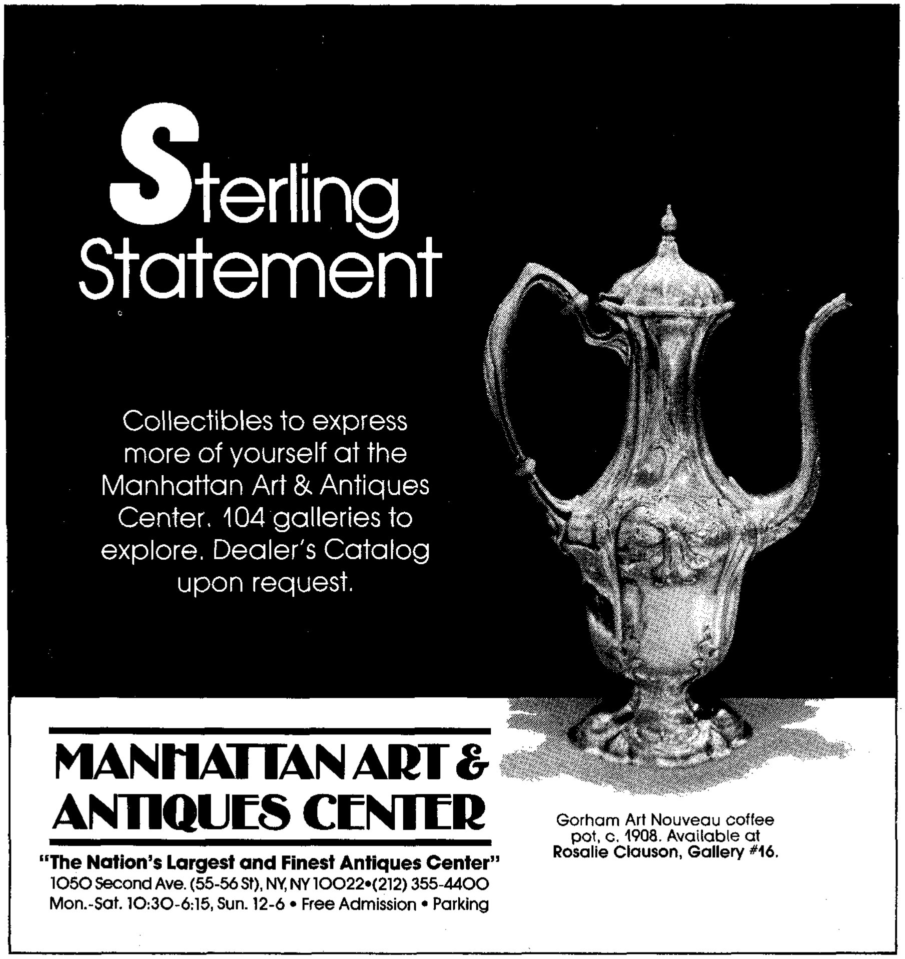
are superb. But they don't add up to something powerful. Given the way Boorman has conceived the film, they can't. Bill looks through the wrong end of binoculars; he peeks through a keyhole, misunderstanding much of what he sees. He's an observer—a silent, sensitive boy who would later become a talented film director. But he's not a protagonist, not a hero. Boorman doesn't create a plot around him—a conflict, say, with his unhappy parents, a wartime adventure, or anything else. Bill has no secret life that matters. *Hope and Glory* is Boorman's blithe countermyth of the blitz, and many of its details are marvelous, but it lacks the craziness and terror of more conventional war movies. When it ends, you remember individual sequences, but the picture as a whole is oddly weightless.

THE **New York Film Festival,** RECENTLY concluded, has been charged by some of its critics with aesthetic conservatism, "middle age," and even rigor mortis. As a member of the selection committee, I don't mind admitting that this year's festival (the twenty-fifth) was not the most exciting in history. I wasn't crazy about all the movies that won majority support from the five critics on the committee (I'll review them when they open). Neither the films nor the committee is above criticism. Still, unless detractors can point to some great movies that could have been in the festival and weren't, they aren't really saying anything.

I won't bore you with bureaucratic war stories about director X's refusal to submit his film (miffed because his last picture was rejected) or director Y's withdrawal of his masterpiece at his producer's insistence, for re-editing, and so on. Such lame excuses are beside the point. They dodge the same depressing truth that the people complaining about the festival are dodging: *There aren't a whole lot of good films out there.* Why not? Many reasons. For one, the Italian and German film industries, heavily represented in former years, have been severely undercapitalized recently and have curtailed production. Italians and Germans often prefer the American commercial cinema to their own movies, and in any case, the videocassette has cut theatrical attendance more severely than here. As box-office returns on Italian and German films fell, the state television networks took over much of the serious-minded feature-film production, a development that may lead to boldness of subject matter but is unlikely to lead to much formal experimentation. A young Antonioni, Godard, or Fassbinder is not likely to come out of this situation. In the past, the New York Film Festival featured directors creating a new image, a new sound, a new way of shaping narrative. But if such directors no longer appear, no festival in the world can find an audience for them. ■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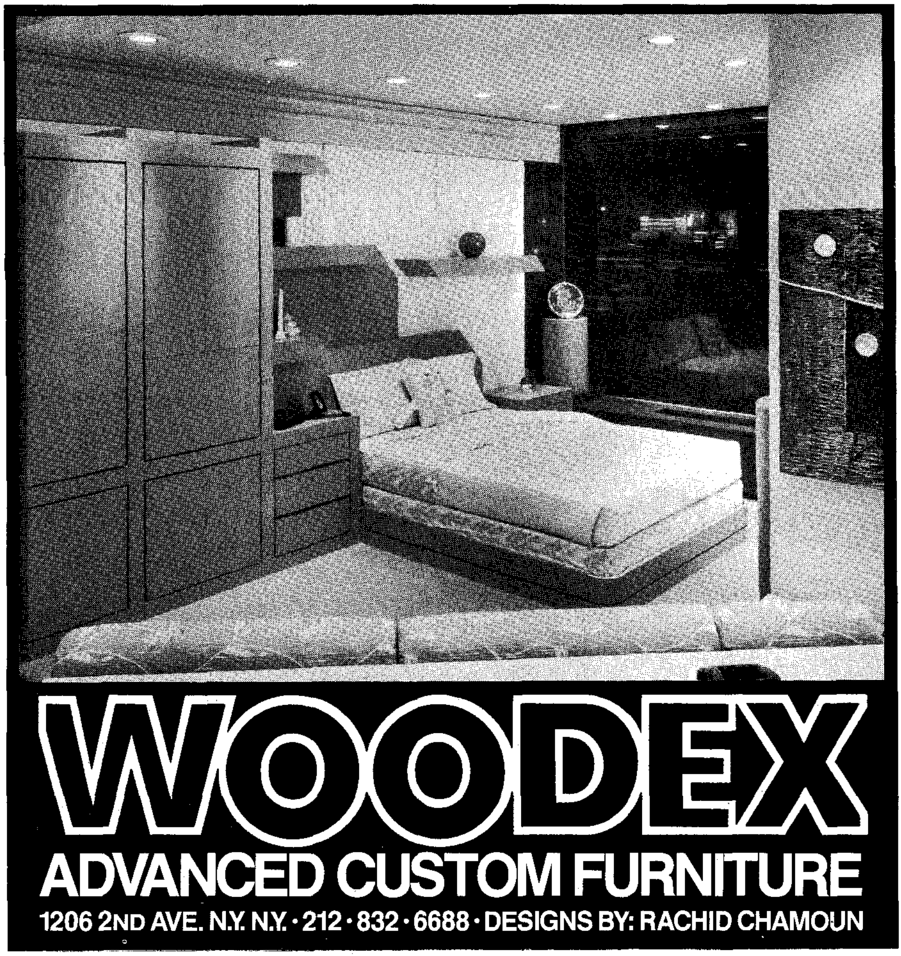
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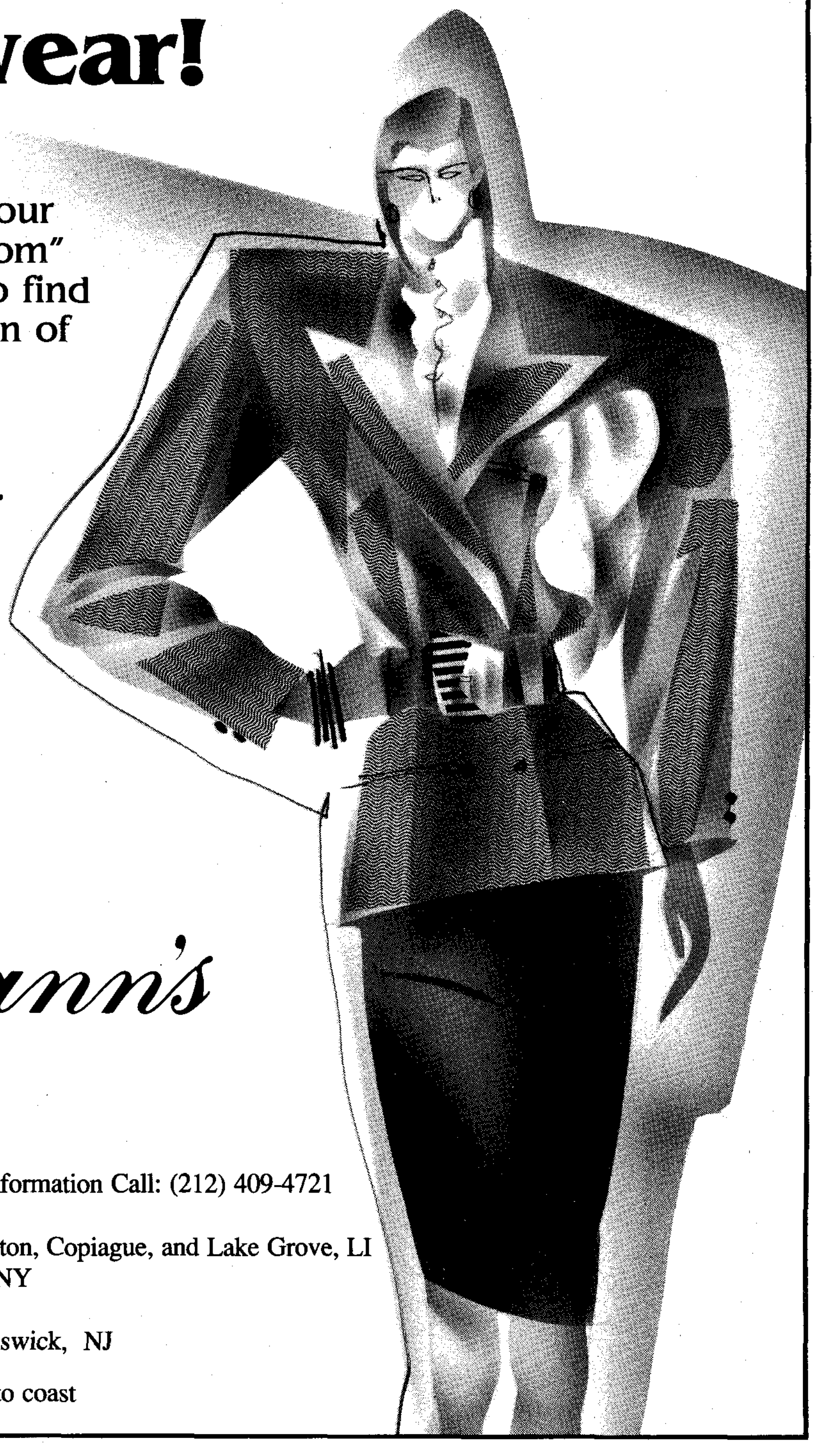

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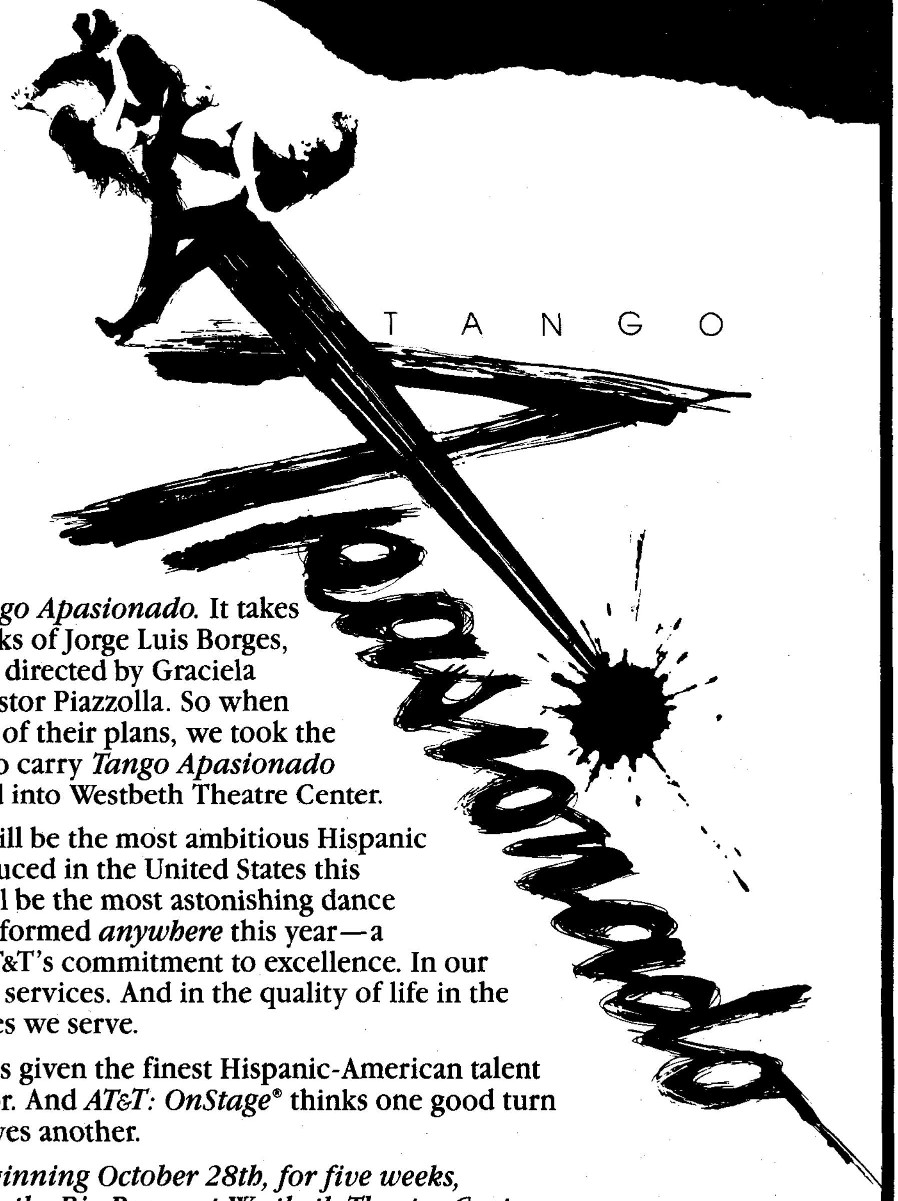

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NEW FRONTIERS

"...Baryshnikov has had almost no experience with the Graham technique; he is working from the outside, a fatal tactic..."

TO CREATE EXCITEMENT FOR HER OPENING-night gala benefit at the City Center, **Martha Graham** called upon a trio of unlikely allies, superstars bred by the Bolshoi and the Kirov. Maya Plisetskaya offered a beautiful if personally eccentric rendering of *The Incense,* the celebrated Ruth St. Denis solo, then marred it with an egregious parade of "in-character" bows. Because of waning physical powers, Rudolf Nureyev could deliver only the shadow of his former portrait of the Revivalist in *Appalachian Spring,* Graham's hymn to the American pioneer spirit. The main curiosity of the evening was Mikhail Baryshnikov's debut as the Husbandman in the same ballet. His performance glowed with sincerity of purpose, but in the end amounted to nothing more than an honest try.

TOWARD A DISTANT HORIZON: *Mikhail Baryshnikov, Maxine Sherman in* Appalachian Spring.

There should be no great problem with a classical dancer's taking the role. It was created for Erick Hawkins, whose training was largely in ballet. In the early seventies, it was filled superbly by another recruit from the ballet world, William Carter. Unlike these predecessors, however, Baryshnikov has had almost no experience with the Graham technique, with its unique physical and psychic impulses. He is essentially working from the outside, from how the dance looks, a tactic fatal to Graham's choreography.

What's more, he's cast against type. The ideal Husbandman will be craggy-featured, lean and lanky, with a laconic stretch to his movements. The sweet-faced Baryshnikov is short and compact; his energy is the gunshot sort, delivered in fast, fiery blasts. True, a great performer can disguise or overcome even larger natural disadvantages. But Baryshnikov—who aptly describes himself as "a *new* American"—has a cultural disadvantage as well. The national mythology and archetypes he absorbed as a child were hardly those of the American frontier and the folk who pushed it westward.

The nature of the Husbandman is implicit in his entrance; this is part of Graham's genius. Who he is and what he represents are revealed in his gait—unfettered, with a long, rolling rhythm like wind pushing through a wheat field—and in the piercing gaze of his eyes toward a distant horizon. It's clear from his attempt that Baryshnikov knows these are the keys to the character, even guesses how they should look; an intelligence as quick as his couldn't fail to. It's just that his body hasn't acquired the full information yet.

As for the irony of the once iconoclastic and Spartan Martha Graham allying herself with representatives of a tradition and a glamour she spurned in order to bring her own singular vision into being—well, she has been adjusting her early principles for so long, the issue is a tired one. Celebrity-studded galas are apparently essential to the financial health of her company, given the scale on which she chooses to operate it. And one must concede that she has a natural affinity with artists who are the stuff of legend; their extravagance of soul complements her own.

Meanwhile, oblivious to the temporary hullabaloo of the Soviet invasion, the regular members of Graham's company are going about their business with their usual dedication and an energy that seems more powerful than ever. Even the slightest works, such as *Temptations of the Moon,* have been recharged by sheer muscular force and fierceness of purpose. More thrilling still is the new level of performance achieved by the company's senior principal, Takako Asakawa. Nearing the age of 50, Asakawa, noted over the years for her demon energy, has discovered serenity. Her performance of *Tanagra,* an early Graham solo, is a marvel of delicacy and calm, the body so rapt and at peace with itself, it passes from one shape to another with the impalpable, fluid quality of an idea.

BY CURTAIN TIME ON OCTOBER 5, **Dancing for Life,** the lavish show arranged to benefit organizations combating the ravages of AIDS, had raised $1.4 million and, one hopefully assumes, raised consciousness on a similar scale. The program itself, exquisitely coordinated by Jerome Robbins, was a model of generosity and selfless cooperation, including performances donated by thirteen major American dance companies and otherwise unlikely collaborations. In turn, the evening seemed to evoke in its audience a sense of community of purpose in the war—as Baryshnikov described it in his opening remarks—"against an enemy that has no allies."

The theme of community—of interconnection—was dazzlingly evident in a

Photograph by Beatriz Schiller.

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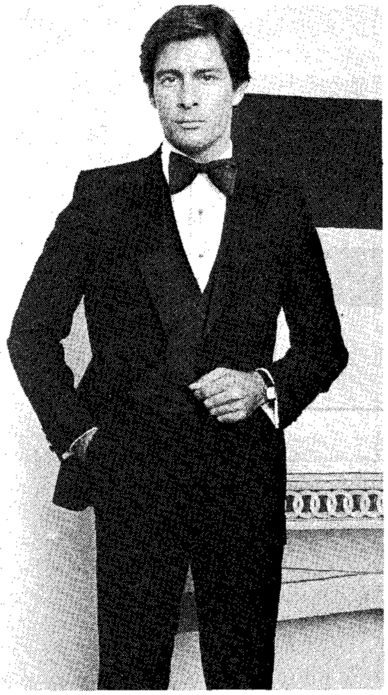

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section of the program called "Dancing to Bach," which constructed an ad hoc three-movement work from the shockingly simple and earthy opening section of Mark Morris's *Marble Halls,* the sublime adagio from Balanchine's *Concerto Barocco* (performed by Dance Theatre of Harlem), and the tornado-like finale of Paul Taylor's *Esplanade.* The juxtaposition of these—on the surface—wildly disparate compositions showed that though the three master choreographers operated with vastly different means, they were kindred souls, united in principle, finding their motivation in musical structure.

The most poignant moment in a tactfully unsentimental evening was the performance by Sylvain Lafortune and Rick Michalek of the male adagio from Lar Lubovitch's *Concerto Six Twenty-Two.* Exquisite in its simplicity, the passage shows two men approaching each other from the distance, meeting, touching hands, then moving forward along a shared path. Their journey turns out to be one of mutual dependence and mutual support; the gentle contacts and the slow-motion lifts and falls of the choreography become physical metaphors for vulnerability and trust. In the brief solos, the two intimate friends dance to and for each other. The piece is immensely effective in purely formal terms; in the context of the evening's cause, it evoked tears from the audience as well as a cheering ovation.

The program offered the requisite share of novelties: American Ballet Theatre gave a sneak preview of its new Mark Morris creation, *Drink to Me Only With Thine Eyes,* a rigorously designed and penetratingly funny observation of Balletland, in the tradition of Twyla Tharp's *Push Comes to Shove.* Tharp herself, grayer and plumper but still the grand master of brilliant discombobulation, headed up the all-female cast of her early *Eight Jelly Rolls.* The finale of Balanchine's *Symphony in C* was led by four pairs of stars representing ABT, DTH, and the Joffrey as well as the home team, the result being something like a U.N. cocktail party—lots of beaming goodwill and misapprehended polyglot conversation.

There were also unplanned revelations, notably the fact that the New York State Theater is a stunning and appropriate setting for Merce Cunningham's dances and dancers and for Dance Theatre of Harlem doing Balanchine. One wonders if it isn't time for the New York City Ballet to concede a week of its extended tenancy to each of these companies. But perhaps such observations are best reserved for another occasion.

WHEN THE SCHOOL OF AMERICAN BALLET, which provided the foundation for the New York City Ballet, was just a wild idea in Lincoln Kirstein's mind,

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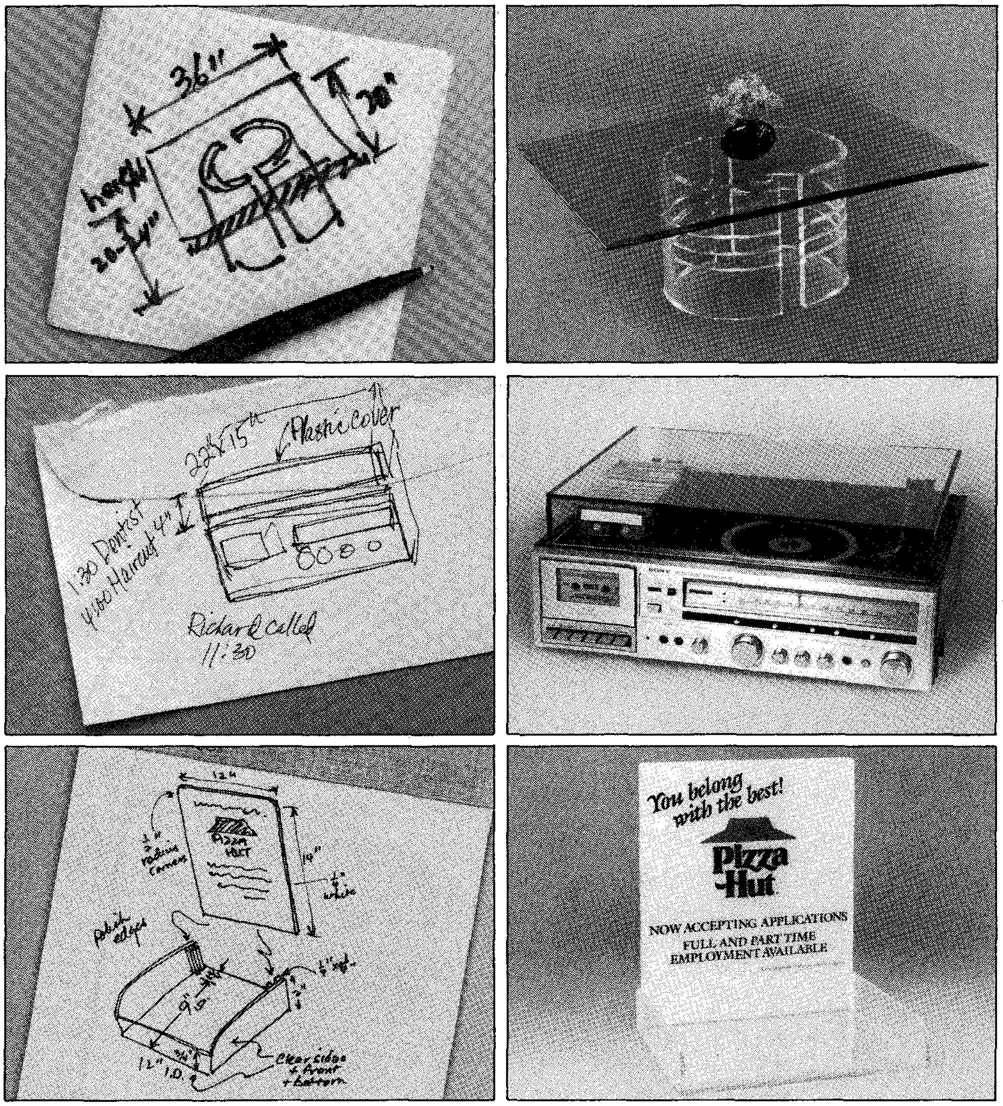
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Kirstein envisioned it training a group of youngsters half of whom would be white, half black. Nothing much came of this idea, as one can see from the present complexion of the school and its parent company.

Four decades later, Eliot Feld implemented Kirstein's notion in the most meaningful way possible. The **New Ballet School** he proposed would find public-school children with professional potential who might otherwise—for economic reasons, to begin with—have no chance of training. American society being what it is, a clear majority of these kids represented racial minorities in our population: black, Hispanic, Asian. With the city's Board of Education, Feld and his staff worked out a scheme whereby the selected children would be provided with free lessons, along with other necessary supports: released time from school, door-to-door transportation, practice clothes, and so on. But the biggest and most important commitment was Feld's intention to incorporate the school's most successful graduates into his company, training without jobs being mere do-goodism to the point of insult.

The New Ballet School opened in 1978. From first plié to debut, remember, it takes some eight to ten years to form a classical dancer. In its current season at the Joyce, the Feld Ballet is showing a new Feld work called *A Dance for Two,* one of the two being a charismatic eighteen-year-old black dancer, Darren Gibson, who joined the company last year after receiving his entire training at the school. As this deftly constructed showcase proves, Gibson is a big talent. Blessed with a beautifully proportioned, long-limbed body (the school scouts for this), he has easy coordination, remarkable buoyancy, and the commitment to clarity that gives a classical dancer his particular spiritual grace. Gibson has been followed into the company by the very promising Derrick McClary—also black, also an NBS product. And a recent public display of NBS students—spindly-legged beginners with marked rhythmic acuity through accomplished seniors with distinct personalities—suggests that these two young men are not isolated examples.

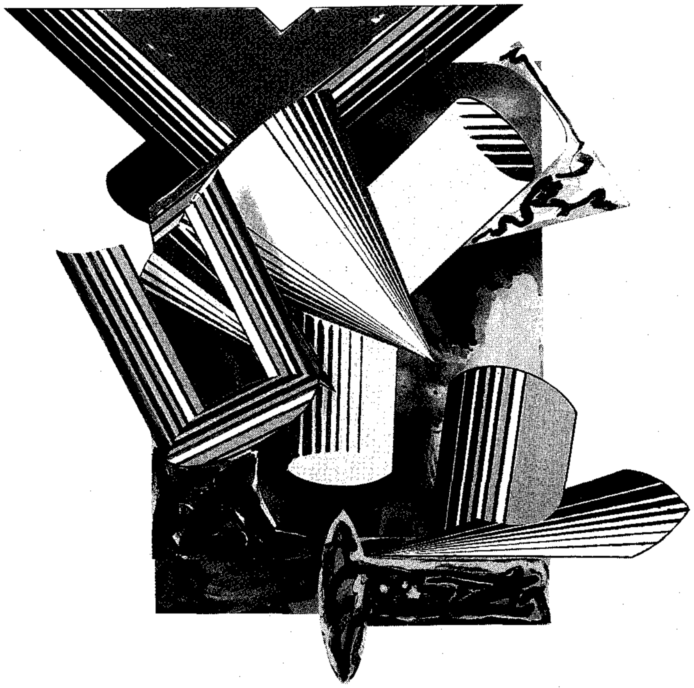
If the New Ballet School continues to be successful and the Feld Ballet receptive, the world may well get its first truly multiracial classical company (at present, the New York City Ballet has only token blacks, Dance Theatre of Harlem a handful of nonblacks; Hispanic and Asian dancers are equally underrepresented). The positive social value of such an outcome is obvious; so, too, should be the immense advantage to the art itself—a significant enlargement of the talent pool and a consequent infusion of energy and spirit. ■

Art/Kay Larson

STELLA PERFORMANCE

> "...Among living American abstract painters, Stella has no peer. The scale of the occasional failures is the measure of the risks..."

THERE IS A STRANGE, RATHER AWESOME sunset finality to **"Frank Stella: 1970–1987,"** the retrospective that just opened at the Museum of Modern Art. An era is ending, and this is its coda. These are paintings beyond which it is not possible to go. They compare to the relentless push into the unknown that brought Jackson Pollock to the final drip pictures, irrevocably halting the advance of Abstract Expressionism by making it hopeless for anyone to follow in their wake.



OFF THE WALL: Lo sciocco senza paura *(1985).*

Among living American abstract painters, Stella has no peer. That is not to say that everything he does is successful. Some of these carnival metalworks are masterpieces, and others are simply menaces to foot traffic. There are problems that Stella hasn't resolved and others he seems not to have addressed. The explosions of metal and paint ramble on at times in a kind of mannerist feeding frenzy of glitter and scumbled color, baroque curves and flying buttresses, jungle-gym bars, nose cones, and comic-book vectors—an ecstasy of excess. But the scale of the occasional failures is the measure of the risks. Stella risks more and thinks harder and pushes himself further out into the void than any living artist I can think of. Compared to the exhaustion that infects so many contemporary artists, his moral rabble-rousing is buoyant and exhilarating. Stella, as I've said before, is a genuine intellectual in an age of simulationists.

But this exhibition is also haunted by a ghost of closure. I rode MOMA's escalators up from the sunless underground galleries where the Stella show is mounted, to the expansive second floor, where I caught a glimpse of Picasso's 1912 cardboard *Guitar*, its convoluted interlocked planes describing the Constructivist genealogy—Picasso-Malevich-Stella—better than any textbook. By one line of thinking (which happens to dominate at MOMA), Constructivism is the conceptual spine of the twentieth century. Despite Stella's longing backward glances at Caravaggio and Rubens—outlined in his famous Charles Eliot Norton Lectures, published in 1986 as *Working Space*—his route to salvation still leads through Picasso and the twin virtues of "structural inventiveness" and "picture building." Greatness, in other words, lies in erecting a kind of ongoing architecture of space and color. "Somehow painting today, especially abstract painting," he wrote, "cannot bring itself to declare what Caravaggio and Rubens demonstrated again and again—that picture building is everything." He has pursued that architectural vision for the seventeen years covered by this exhibition.

There are other qualities one might look for in Caravaggio and Rubens—among them, anecdote, narrative, faith, humanism, eroticism, characterization, and emotional wholeness—but never mind. In this show we must come to Stella on his own terms. The final critique of his position is going to be delivered from outside, from history and from a younger generation of painters. In a sense, that's no concern of Stella's.

Within his own terms, he has been able to push the logic of Constructivism to its most extreme fulfillment. He has isolated the usual gestures that compose a painting—the stripes, for instance, in the huge canvas of colored squares-within-squares at the show's entrance. He has severed them from the usual surface and given them their own literal mass and volume. They become real things in real space, acquiring a real emotional density. But they are also gestures (or the frozen simulation of gesture) and therefore ideas: protractors, sine curves, vectors, arabesques, painterly squiggles shooting off into space.

The exhibition traces the change in Stella's career after his first MOMA retrospective, in 1970, which, like this one, was put together by William Rubin, director of the Department of Painting and Sculpture. Beginning around 1971 or 1972, in the midst of a self-styled "mid-life crisis" occasioned by the sight of so much of his work in one place, Stella did two things. He reinstated the square or rectangular outline of the picture, after spending a decade bending, squashing, and stretching that outline into several notable series of shaped canvases. And he began to push the surface of the picture outward, away from the illusionist plane of the canvas, into the three-dimensional space of the room.

The first few efforts in this direction were not very satisfactory. I have little affection for the "Polish Village Series" and the "Brazilian Series" of the early seventies—pictures that are purely intellectual constructs with very little psychic resonance. But very shortly, Stella began a giddy if deliberate experimentation with the "burden... modern painting was born with," of creating a pictorial space "capable of dissolving its own perimeter and surface plane." The cerebral language masks the awesome force of this new work,

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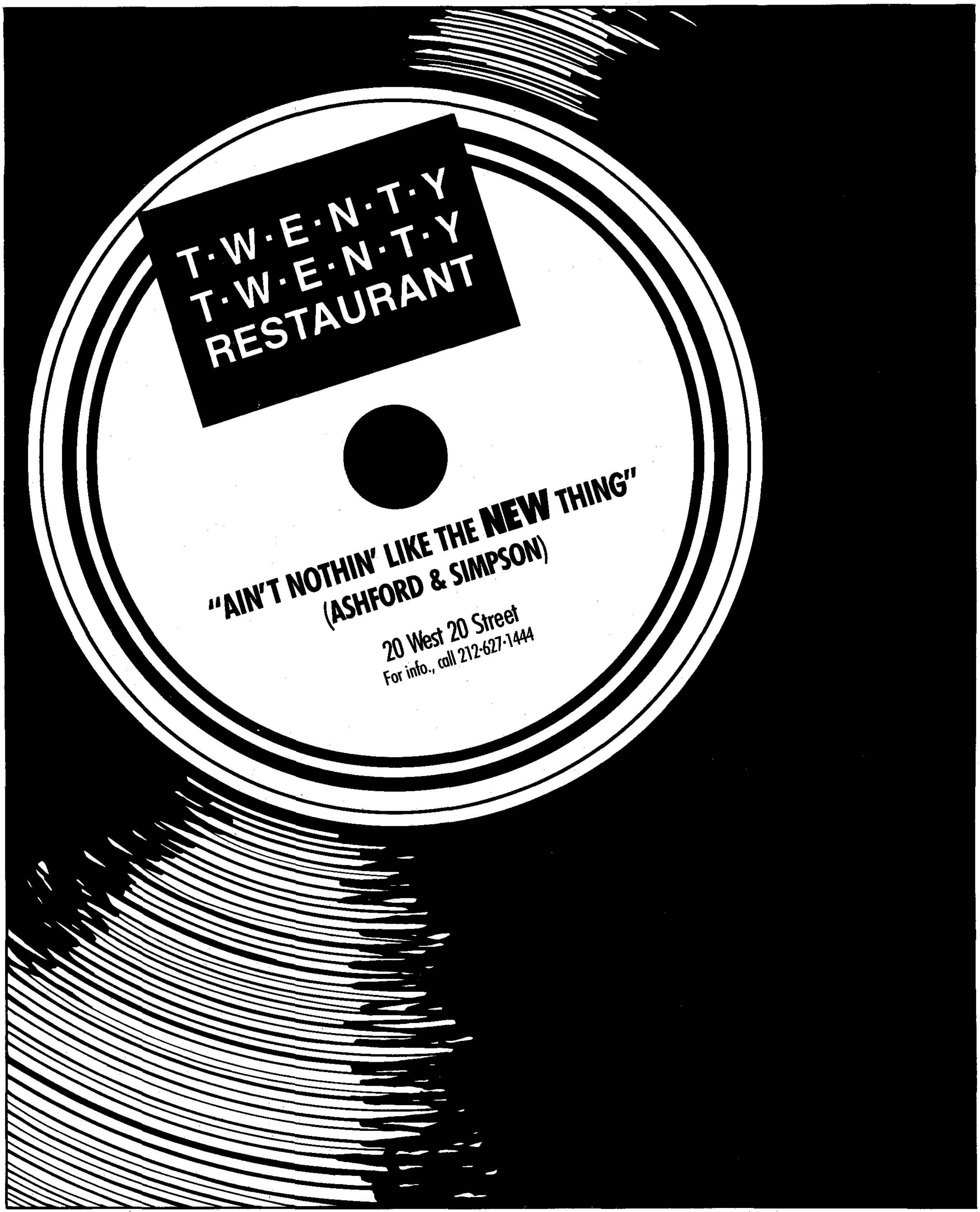
which, in the "Exotic Birds" of 1976, bursts forth like a metallic explosion in a protractor factory. The paradox is that these pictures are exactly what he says they are, but they are also more. They are positively baroque in their emotive invention. They create a universe of form that is also a universe of feeling—the synthesis achieved in Pollock's cosmic drip pictures, the one that proved so hard to replicate or to get around.

Stella began the "Exotic Birds," according to Rubin, after chancing upon an elaborate set of curved templates used for designing ships. Working with these curves, setting them free against honeycombed sheets of aluminum, as in the ecstatic *Newell's Hawaiian shearwater,* he created a kind of parable of an exotic bird's plumage: gaudy and functional, structurally necessary and gloriously celebratory, a grand rejoicing in the profusely messy but decorous and elegant pleasures of nature.

From then on, he needed only to keep going. And he has, for ten years. Given the premise, the variations (as in nature) are infinite. The edge of the picture puts in an appearance or it vanishes; space flattens and foreshortens or springs out, uncoiled like a Slinky. Sometimes, to my mind, the composition falls apart or fails, or goes haywire with excess. The failures are large and small, but they are never larger than the achievement as a whole, which is monumental.

There is only one major snag that recurs again and again, and in the end proves troublesome. Stella is wedded to the ideology of painting—to his give-and-take with Caravaggio and Rubens. He cannot see that his contribution lies elsewhere: in the zone that is neither painting nor sculpture, the one I like to call "hyperspace," because it cohabits within ordinary time and space but also is not defined by their limitations. In more prosaic terms, I simply mean that he has not solved the problem of frontality. As these shards cantilever themselves off the wall, they force the viewer to stand in front of them. If you move to the side, it's like looking behind the false fronts of a tinseltown Western's main street—all the struts are visible.

The best pictures are the ones that resolve this problem in one of two ways. Either they remain primarily flat, like *Zeltweg,* from 1982—a chorus of arrows, loop-the-loops, and triangles contained within a rough rectangular shape. Or they accept their sculptural presence wholeheartedly, as in *Loomings,* a swoop of etched magnesium and aluminum that would be one of the great sculptures of the last half-century, if Stella could admit that's what it is. *Loomings,* like the nearly as impressive *Mellieha Bay,* or the brighter, more painterly *Diavolozoppo,* is a significant moment in twentieth-cen-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tury art—a genuinely new synthesis that is more than the sum of its parts. It is an object that re-creates the circumstances of its environment in exactly the way, metaphorically, that mass bends and shapes space by its very presence. To reach further in this direction, Stella has to set the dialogue with Caravaggio on the shelf, and has to take a good, hard look at what he has already achieved. He has to think about wholeness, not about parts. He has to shed Constructivism—not to abandon it completely but to realize that the argument has been won and it's time to move on. (11 West 53rd Street; through January 5, 1988.)

IN A SEASON OF DON'T-MISS EXHIBITIONS, here comes another. There has never been a major show of Raphael's drawings here, according to the Pierpont Morgan Library, which has rectified that stupefying deficiency with **"Raphael and His Circle,"** including almost 50 drawings by the master and 43 by his followers—one of the most ambitious productions the library has ever attempted.

There is pure pleasure in this show, beginning with the fiery horse's head in black chalk, the paper patinaed to a spooky, dark, seemingly varnished brown—a preliminary drawing for one of the Vatican frescoes, punctured by pinholes to be dusted with chalk for transfer, yet bearing the staggering ferocity and elegance of line that was Raphael's overwhelming contribution to the history of Western art.

The horse points out the paradox of Raphael's career: The work that looks freshest to us now is the drawings and early portraits. Anyone who saw the 1983–84 exhibition in Europe on the 500th anniversary of his birth will recall the staggering beauty of Raphael's early paintings, a vividness that the drawings share. (29 East 36th Street; through January 3, 1988.)

THE REMARKABLE LUSHNESS OF **"The Age of Sultan Süleyman the Magnificent,"** at the Metropolitan, has its downside. I was as impressed as anyone with the sixteenth-century sultan and the arts that flourished under his reign—painting, mapmaking, embroidery and textile-weaving, ceramics, manuscript illumination, and enough gold and precious-stone work to ransom an ayatollah. The richness of this show is stunning, but the sultan behind it was also the one whose armies, in the process of extending the Ottoman Empire to its farthest dominion, ransacked Hungary and laid siege to Vienna. At his demise, all of Europe heaved a collective sigh of relief. A ferocity lies just under the sensual surface of this show—beneath the gilding, the face of absolutism is haunting and troublesome. (Fifth Avenue at 82nd Street; through January 17, 1988.) ■

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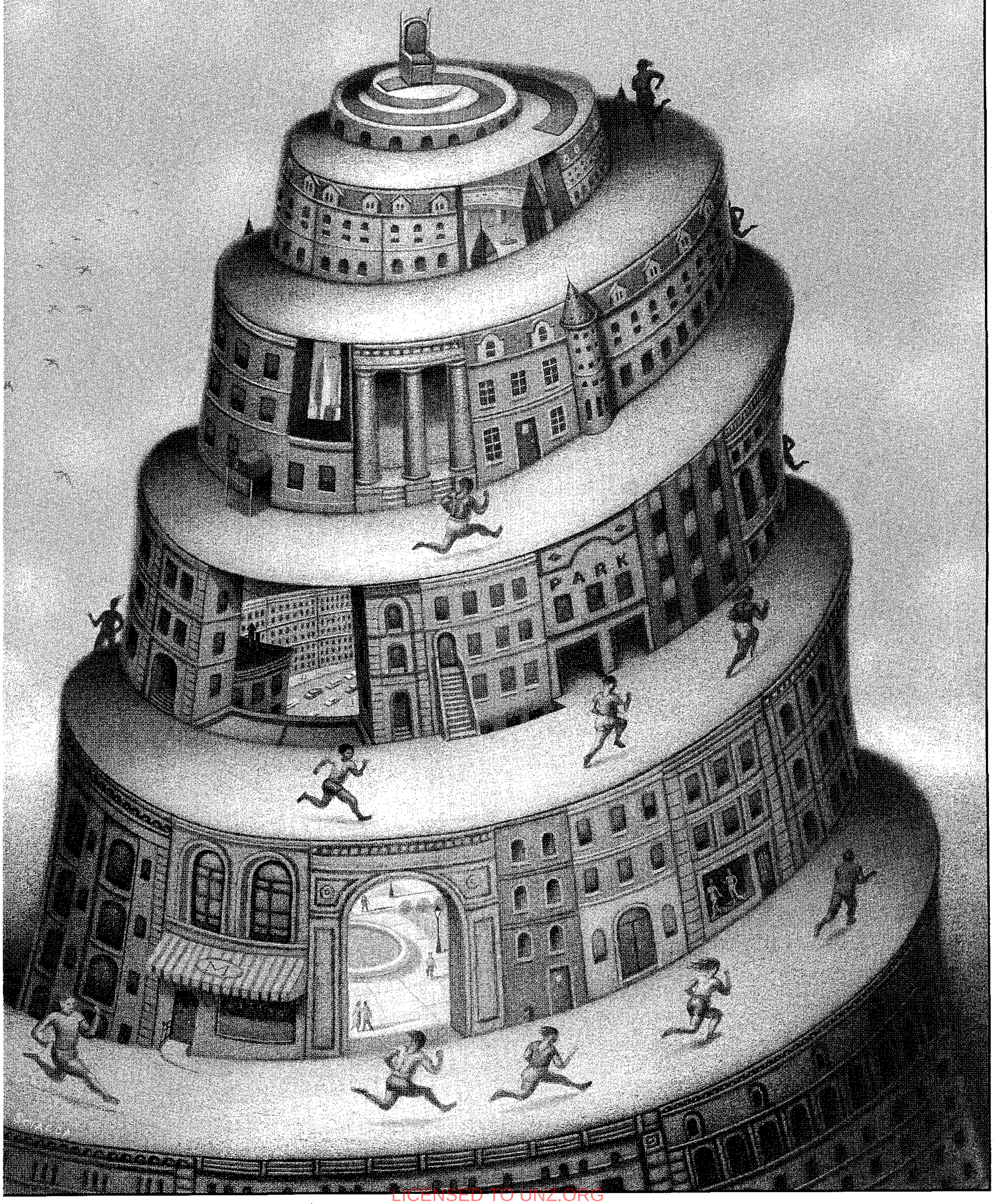

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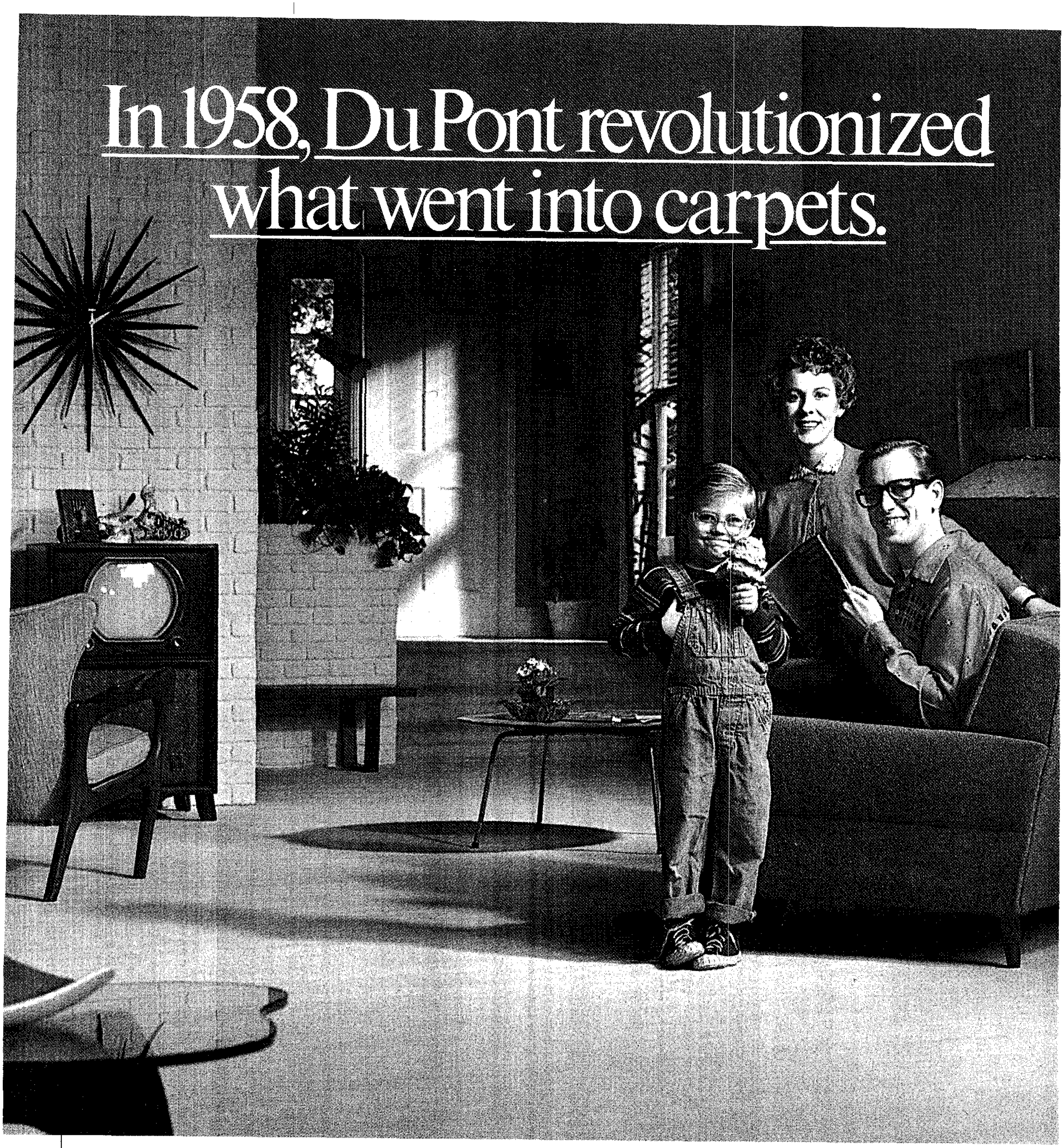

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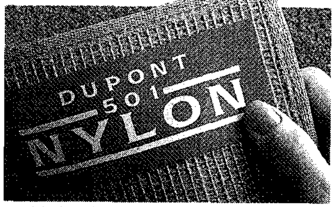

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987 NEW YORK CITY MARATHON®

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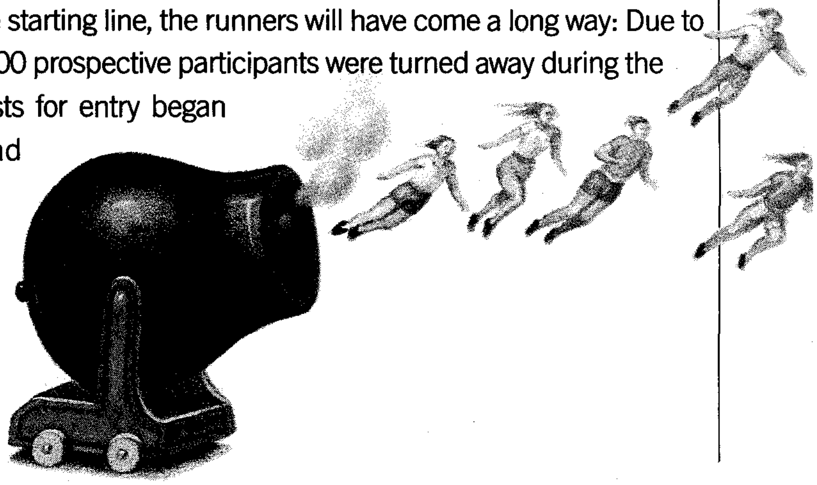
Last year's New York City Marathon was the biggest in the world. Fred Lebow, president of the New York Road Runners Club, and director of the 26.2-mile, five-borough race, says the goal this year will be to make the event better, not bigger. It was maximum capacity last year: 22,000 Marathoners were accepted, and more than 20,000 showed up, far exceeding the club's estimates. Shortages of race materials and back-ups at the start of the course resulted. Still, a record 19,689 crossed the finish line.

First across the line was Gianni Poli, 26, of Italy, who upset favored Australian marathoner Rob de Castella, 30, looking to add to his Boston Marathon win. Both men were making their debut in the New York race. Poli—who is expected to return this year—came in at 2:11:06, with de Castella just 37 seconds behind.

There was little surprise in the women's category, however, as Norway's Grete Waitz, 34, took her fifth New York City Marathon win in a row and her eighth in nine years, tying the record for the most victories in a single marathon. With a finishing time of 2:28:06, Waitz—who is sidelined with a foot injury this year—was followed closely by Lisa Martin of Australia (2:29:12) and Laura Fogli of Italy (2:29:44).

None of last year's winners produced records. Race officials had moved the Marathon back a week—from the last Sunday in October to the first Sunday in November—hoping for cooler temperatures and better performances than in previous years. The later schedule is being retained this year. So it's back to the starting line on November 1, when the entire pack of runners assembles on the Staten Island side of the Verrazano-Narrows Bridge to follow the Marathon Blue painted line through the outer boroughs and into Central Park.

Even before they reach the starting line, the runners will have come a long way: Due to space limitations, some 19,000 prospective participants were turned away during the application process. Requests for entry began flooding the New York Road Runners Club mail on May 18. The day before, the NYRRC had set up a station in Central Park to take thousands of requests by hand from hopefuls who had formed a line close to a mile long.



The club then began sending out entry forms in the order it received the requests, and accepted the first 12,000 completed applications returned with the $15 entry fee.

Entrants must be sixteen years of age or older on the day of the race. There are no qualifying times; however, several hundred elite and top-ranked runners are automatically accepted each year. An additional 6,000 foreign entrants were accepted from nearly 70 countries, on a quota system by country. The final 4,000 Marathon places went to American runners on July 30, in a lottery presided over by Mayor Koch on the steps of City Hall.

The mayor also lends a hand on Marathon Sunday, firing the starting cannon to begin the race. That distinction has gone with the office since 1977, the second year of the city's involvement with the event. This year, that involvement will amount to an estimated $300,000 to $400,000 in city services. The Marathon course will be clean courtesy of the Sanitation Department, and free of potholes thanks to the Department of Highways. The Fire Department gives the Marathoners a festive send-off with a multicolored water display from a fireboat below the Verrazano-Narrows Bridge.

Close to 2,000 police officers will be deployed along the course, including the presidential-size motorcycle escort that leads the procession every mile of the way. At the end of the trail, in Central Park, hundreds of Parks Department personnel coordinate everything from park security and maintenance to construction of the wooden bridge that positions press photographers over the finish line.

Runners making it all the way to the finish, near Tavern on the Green, will have passed crowds expected to number in the millions, as New Yorkers and visitors once again turn out to view the largest event in spectator sports. The New York City Marathon also holds the distinction of being the most-watched non-Olympic marathon, with an additional 25 million TV viewers worldwide.

ABC will broadcast the Marathon live on Sunday from 10:30 A.M. to 1:30 P.M. The program will also be shown in more than a dozen foreign countries—including Italy, France, and Norway. Veteran sportscaster Jim McKay is expected to lead the ABC team, which last year consisted of 100 crew members and 25 cameras. In addition to the three-hour network broadcast, WABC Channel 7 will provide an hour of expanded local coverage. WABC-AM 77, which has carried the race step-by-step since 1980, will furnish four hours of radio reporting. And 1010 WINS-AM will feature week-long coverage leading up to the event and live reports every ten minutes during the race.

No American has won the New York City Marathon since Alberto Salazar, in 1982. In an effort to encourage marathoners in the United States, the New York Road Runners Club is offering an extra $10,000 to any American man or woman who wins the race.

Race Volunteers

Reports on the progress of the race will also be transmitted by a crew of 275 ham-radio operators, who have provided communications for Marathon officials since 1976. Members of this unit join a total of 7,000 race volunteers stationed along the route—one for every three Marathoners. The volunteer units, each supervised by an experienced team captain, are responsible for everything from checking in runners at the starting line to recording their finishing times on a massive computer system in Central Park.

Included in the ranks of race volunteers is a medical staff of more than 1,760 doctors, nurses, therapists, emergency-medical technicians, and support personnel. Some 30 first-aid stations are positioned along the route (including one every mile), and an EMS field hospital is set up at the finish line. Last year's medical staff was the largest ever assembled for a sporting event, and included a Psyching Team of psychologists who helped the runners get into top mental condition at the starting line. ("If it's their first race and they're a little nervous, this group will put them at ease," says medical-team coordinator Yolanda Rodriguez.) Of the 20,000 Marathoners who started the race last year, 3,000 were treated—mostly for cramps and exhaustion at the finish line—and 40 required hospitalization.

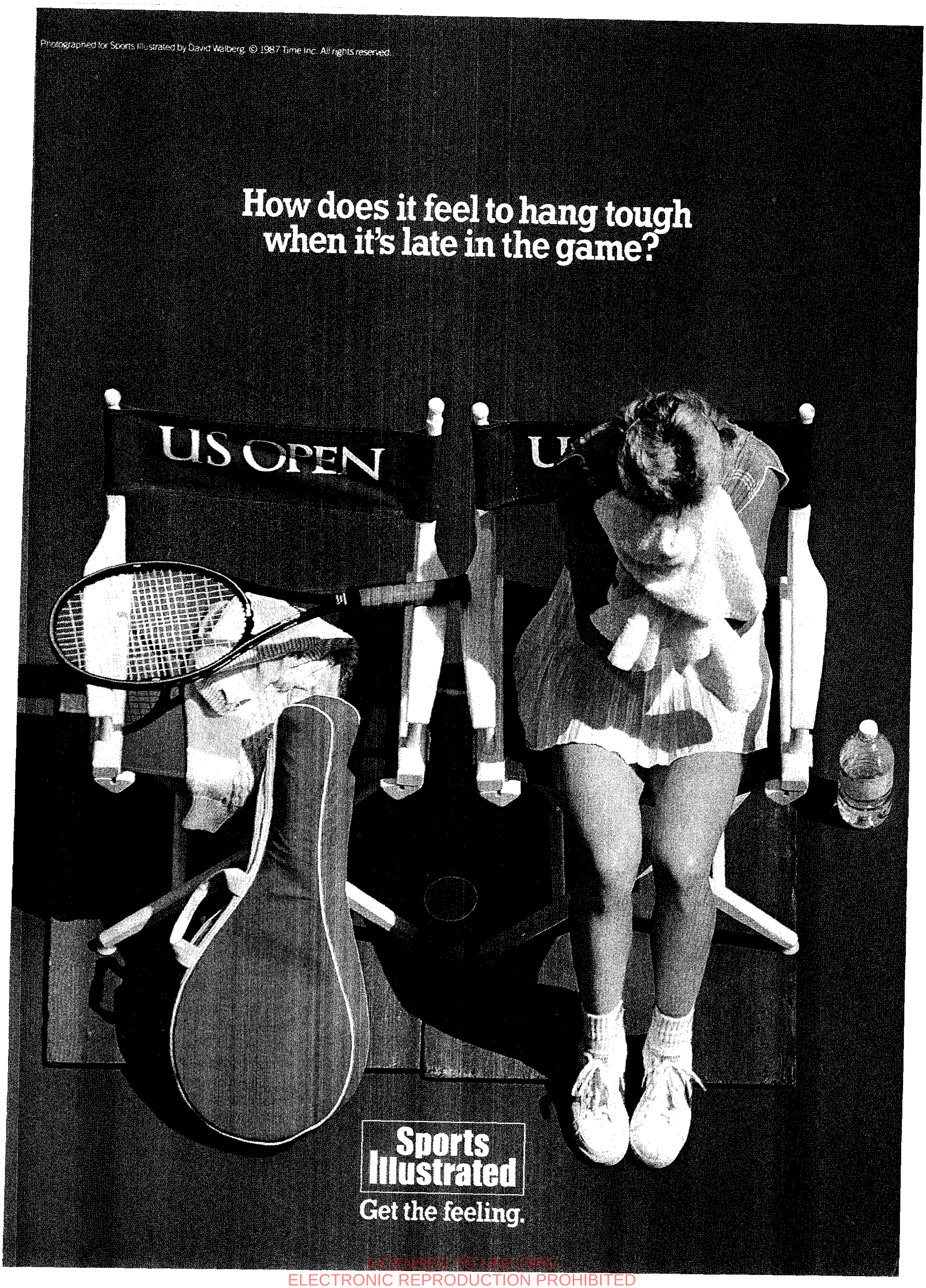
Run for the Money

The controversy surrounding the payment of so-called appearance fees to runners has shadowed the New York City Marathon since the first five-borough race, in 1976. That year, race director Fred Lebow paid Boston champ Bill Rodgers $2,000 cash "under the table" to compete against Olympic medalist Frank Shorter. Last year, Rob de Castella reportedly received $70,000 to run. When Grete Waitz made her winning debut in New York, in 1978, she was said to have received expenses and $20 cab fare to the airport. As much as $40,000 may have fattened her purse in 1986.

While the fees to Waitz and de Castella likely counted for half the total payout last year, a handful of past winners, Olympic medalists, and record-holders—who raise the levels of competition and excitement—will continue to receive appearance fees. No longer paid "under the table," the funds are accepted in trust by The Athletic Congress (the governing body of the sport), allowing runners to maintain their Olympic-amateur status while sharing in the rewards of big-money marathons.

The big money is a function of big sponsorship, which has grown along with the Marathon to major proportions. This year, John Hancock Financial Services, the principal backer of the Boston Marathon, joins the roster of firms long associated with the New York City Marathon:

- The Rudin Family, which in 1976 pledged the $25,000 that enabled the Marathon to go citywide. The race is officially held for the Samuel Rudin trophy.
- Manufacturers Hanover, whose sponsorship has expanded to include the Corporate Challenge Series and other running events. The bank, whose name appears on the runners' numbers, also provides their T-shirts.
- Perrier, which supplies the Marathoners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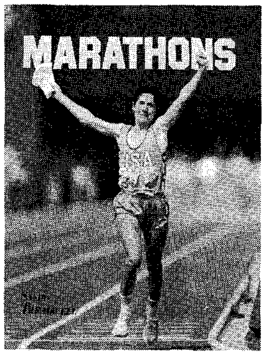

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- Seiko, the official timekeeper of the Marathon, which provides the digital-display clocks along the course and at the finish.
- Mercedes-Benz, which awards cars to the two race winners, and lends the fleet of pace vehicles used during the event.
- Ellesse, the athletic-wear company, which outfits the Marathon staff and volunteer corps.
- And *Runner's World* magazine, formerly *The Runner*, associated with the Marathon since 1976.

An additional group of race supporters provides the Marathon with contributions of merchandise, manpower, and money.

The big money may help to explain another New York City Marathon phenomenon: the large number of foreign runners attracted to the race. They have competed here since the first five-borough extravaganza in 1976, and numbered 6,000 from 80 countries last year. Attracted by the purse and the prestige, foreign runners do very well in New York. Just take a look at last year's winners: with Grete Waitz, Norway boasts the most consistently successful runner in New York; with Gianni Poli and Orlando Pizzolato finishing in first and third place, respectively, Italy claimed four of the top ten positions last year; and Rob de Castella and Lisa Martin, both from Australia, captured second place in their respective divisions.

In fact, no American has won the New York City Marathon since Alberto Salazar, in 1982. Last year, the highest-placing American, Peter Pfitzinger, finished ninth. In an effort to develop American marathoners, the New York Road Runners Club this year is offering a special cash bonus to U.S. citizens: An extra $10,000 will be awarded to any American man or woman who wins the race, and $5,000 for second- or third-place winners.

Official Marathon prize money totals $274,000, not including bonuses for fast times and record performances. For the 27 runners who will split that pie, first place for men and women earns $25,000 and a Mercedes-Benz valued at $35,000; second place, $25,000; and $20,000 for third. In addition, there is an elaborate schedule of incentives for runners who set world or course records, with further payouts if those performances are achieved in hot and humid weather. An incredible $100,000 bonus ($125,000 if the weather is hot and humid) is being offered by the NYRRC for a historic sub-2:07 finish for men and a sub-2:20 for women.

THE WINNERS' CIRCLE

Apart from the numerous cash prizes, more than 100 official Marathon awards will be given out in five basic race categories: overall, age groups, teams, borough winners, and racewalkers. The first man and first woman to cross the finish line claim the Rudin trophy, designed by Tiffany & Company. Every Marathoner to cross the line receives a New York City Marathon medal and finisher's certificate for the achievement.

Achievement is also recognized in several "races within the race." Although they now start simultaneously with the men, the women technically compete in their own race. Other official and non-official divisions include:

- The Masters division (men and women age 40 and over), highlighted this year with a separate lane at the finish line.
- Racewalkers, competing as a separate division since 1979. The group of racewalkers sets off ten minutes before the regular start, its winners finishing ahead of thousands of runners.
- The Achilles Track Club, for runners with disabilities, whose members start out early.
- And, adding a new dimension to Marathon competition this year, "jogglers," who will attempt to juggle balls as they run.

Many races in one, the Marathon is also a conglomeration of special events and celebrations surrounding the Sunday run through the streets. Some of the events on the official Marathon schedule include:

- The New York City Marathon Exposition, which runs from Wednesday through Saturday at the Sheraton Centre, 52nd Street and Seventh Avenue, the headquarters for the New York City Marathon. In the Sheraton's Albert Hall, Marathoners will pick up their numbers, T-shirts, shorts, and other race paraphernalia.
- The Ronzoni Pasta Party will be held at Tavern on the Green on Saturday, from 4 to 9 P.M. Close to 10,000 runners from here and abroad will consume some 4,000 pounds of pasta, loading up on carbohydrate energy for the race.
- After the race, there is the official awards ceremony at 7 P.M. in the Sheraton's Imperial Ballroom, followed by a disco party at Palladium, on 14th Street, starting at 9 P.M.

New York City Marathon Weekend concludes Monday morning with the posting of the race results at the "Glass House" branch of Manufacturers Hanover at 43rd Street and Fifth Avenue, and a 10:30 press conference with the winners.

"And then," says race director Fred Lebow, "we start planning for next year." ●

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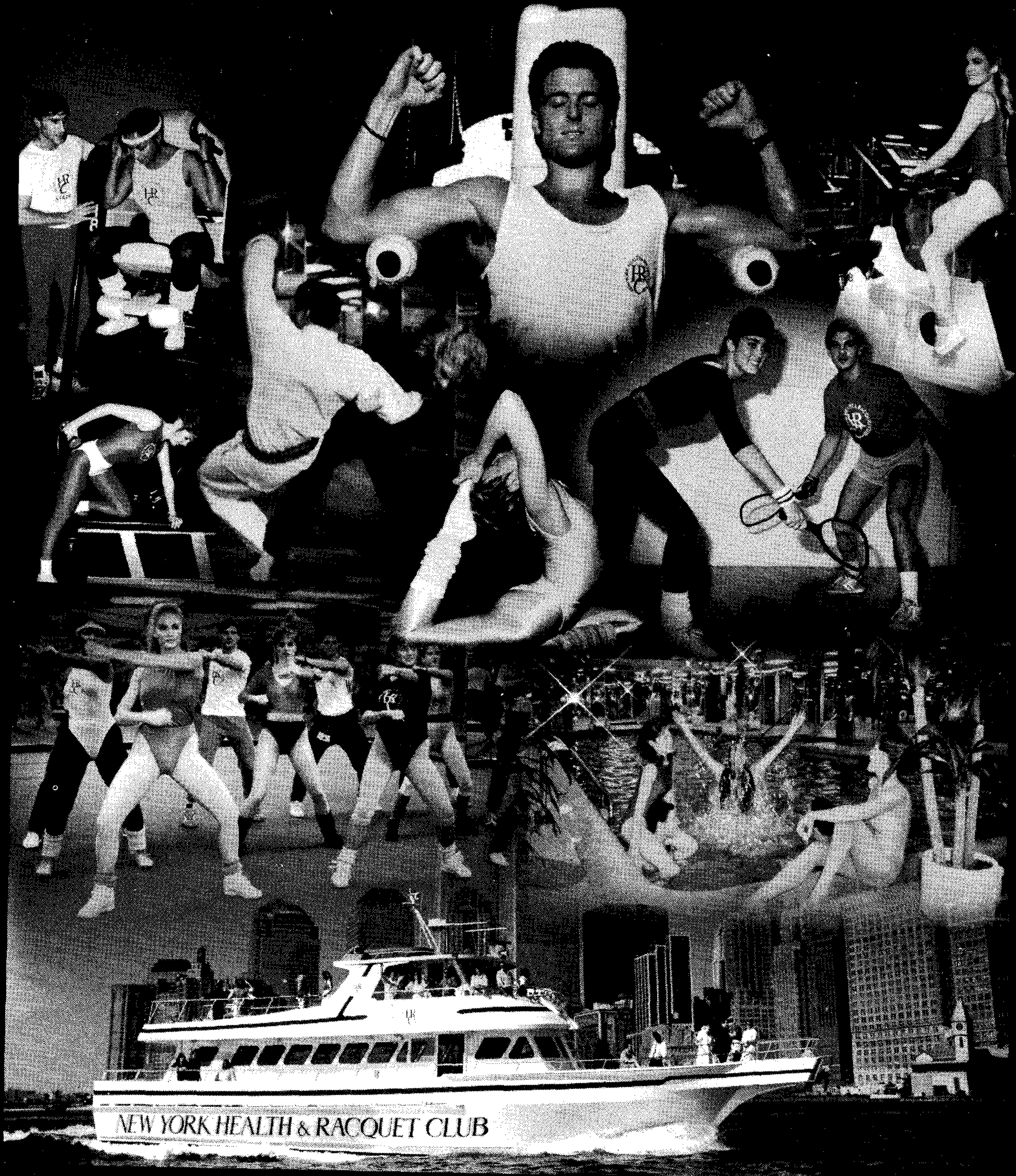
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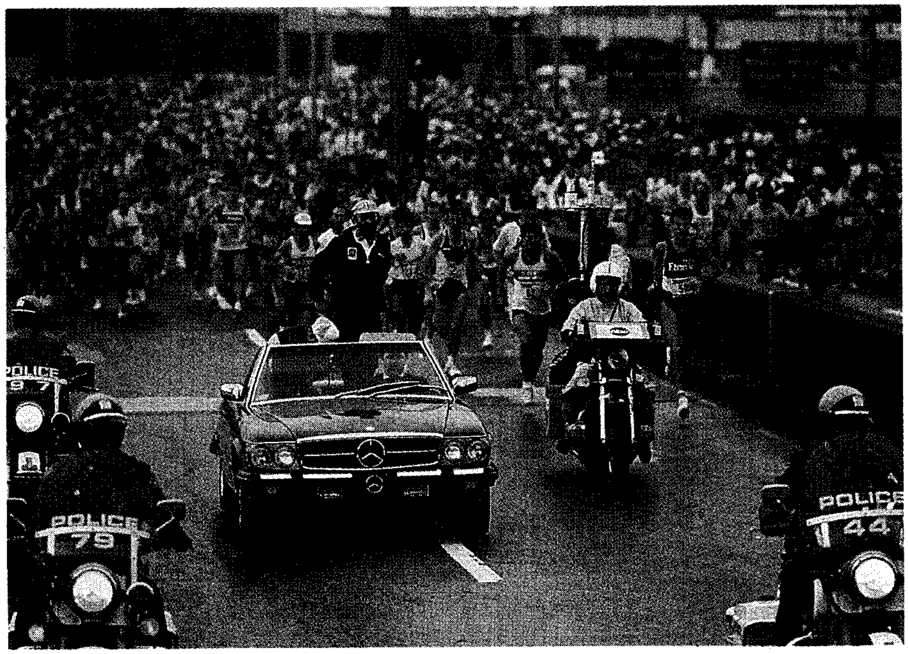
FRED LEBOW: LEADER OF THE PACK

Fred Lebow is the founder and director of the New York City Marathon. But it could be said that he functions more as its inspiration. In the months of planning that lead up to the event, he displays the organizational skills of a chief executive officer. On the day of the race itself, Lebow assumes the role of a pied piper, shouting directions through a megaphone in the convertible pace car, with 20,000 runners following. Born in Romania, Lebow fled his homeland in the aftermath of World War II, and made his way to the United States in 1951. He went on to build a successful business in the garment district, selling low-price copies of designer fashions.

Having taken up running to improve his stamina in tennis, Lebow became a member of the New York Road Runners Club in 1969 and co-organized the first Marathon, in Central Park in 1970. He assumed the club's presidency in 1972 and left the garment industry several years later to devote himself full-time to the NYRRC. Under Lebow—and vice-president and chief operating officer Allan Steinfeld—the 29-year-old club has grown to more than 25,000 members and stages over 150 events each year.

Lebow works in an office on the fourth floor of the NYRRC's six-story townhouse, on 89th Street just off Fifth Avenue. Lean and bearded, he is soft-spoken, with a trace of an accent. Like most of the club's staff, he prefers a running outfit to a business suit—a casual image for a man who has had his own day proclaimed in New York City (Fred Lebow Day, January 12, 1977, following the first five-borough Marathon).



Race director Fred Lebow supervises the Marathon from the convertible pace car.

Q: *When did you start running?*

A: My very first run was in 1969, around the Central Park Reservoir. It took me 18 minutes. That's extremely slow. I've done it as fast as 9:55. And now in my training rounds I do it in 11:30 or so. So I've improved in these eighteen years.

Q: *Is the reservoir your favorite place to run?*

A: It is, because the footing is good and it's long enough to get a workout and short enough to time the loops. It's also sort of a social thing to do: This is where you meet all your friends. You go for a run, talk about the stock market or whatever.

Q: *What's your daily running schedule?*

A: Every morning I run from my home, on 72nd Street between First and Second avenues, to my office at the New York Road Runners Club—which is a mile. I always go into Central Park to extend that run to between two and four miles in the morning. Then in the evenings, I like to run four to six miles. Invariably, I'll miss a day. But not running becomes a mental situation. You feel very bad when you don't run.

Q: *Some people say, "I'm not made to run." Are there individuals with certain body types who shouldn't even attempt it? Or is running something that anyone with the right training could do?*

A: You'd be amazed at how many people who are otherwise unfit all of a sudden realize that they have ability within them. I think anyone not overly obese can run, given the right training. But if you're not lean and fit, you shouldn't be running a marathon.

Q: *What advice do you have for beginning runners?*

A: Beginning runners, if they are over 30, should be checked by a doctor. You start first with brisk walking and then get into a slow jog

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for a few blocks. Then mix walking, jogging, and stretching. And increase it by a mile or so every week.

I would also advise them to join a running club in their neighborhood or the New York Road Runners Club. We have running classes every Tuesday night. We do speedwork, hill work, various training regimens. I've been attending those classes, and even after all the years I've been running, I find there are new things to learn.

Q: *How important is it to have good running shoes?*

A: Very important. When I first started running, I went to buy a running shoe and was given a tennis shoe instead. I didn't know. Sure enough, I hurt my knees, my calves, everything was painful. Then I realized, "Gee, I'm doing something wrong."

I saw athletes on television running in track shoes with spikes. So I bought spikes. And I remember putting on spike shoes and running into Central Park, making all those clanking noises. The spikes were great on the reservoir, where the footing was gravel. But in those days, nobody ran the roads, and there weren't any running shoes available. Now you've got at least 40 or 50 companies that make running shoes.

Q: *What's the best kind of running shoe to wear in the New York City Marathon?*

A: There are so many that it's almost hard to find a bad shoe. I just got the new Reebok running shoe, and it's great. I have Nike shoes, Ellesse, Adidas, Brooks. I used to have so many problems that I had to develop my own shoes and glue things on the inside and outside. I looked like Bozo the Clown with the shoes I used to wear fifteen years ago. Now I have a closet full of good shoes. In fact, Puma made a special shoe for me last year. They fitted me and they designed one and they put "Fred Lebow" on the shoe.

Q: *What's the most unusual shoe you've seen in the New York City Marathon?*

A: We had a Dutchman who ran the whole Marathon in wooden clogs. It's amazing what you can train yourself to do.

Q: *Have you ever run in the New York City Marathon yourself?*

A: The last time I ran was in 1973 or 1974, when it was still all in Central Park. I haven't run in the New York City Marathon since. I've run in other marathons. I've run 66 marathons and finished 66 marathons. At one time, I used to run almost one a month. I just used one marathon to train for the next.

Q: *Have you ever placed in any of the other marathons you've run in?*

A: Once. I placed last. I was in Shanghai a few years ago as an invited guest of the government of China. I think it was '83 or '84. They were holding the first marathon in Shanghai that year, and they had about 500 runners. I put my number on and I went to the back of the pack. The head of the Chinese Consulate came over and said, "No, no, you stay right here, in the front row."

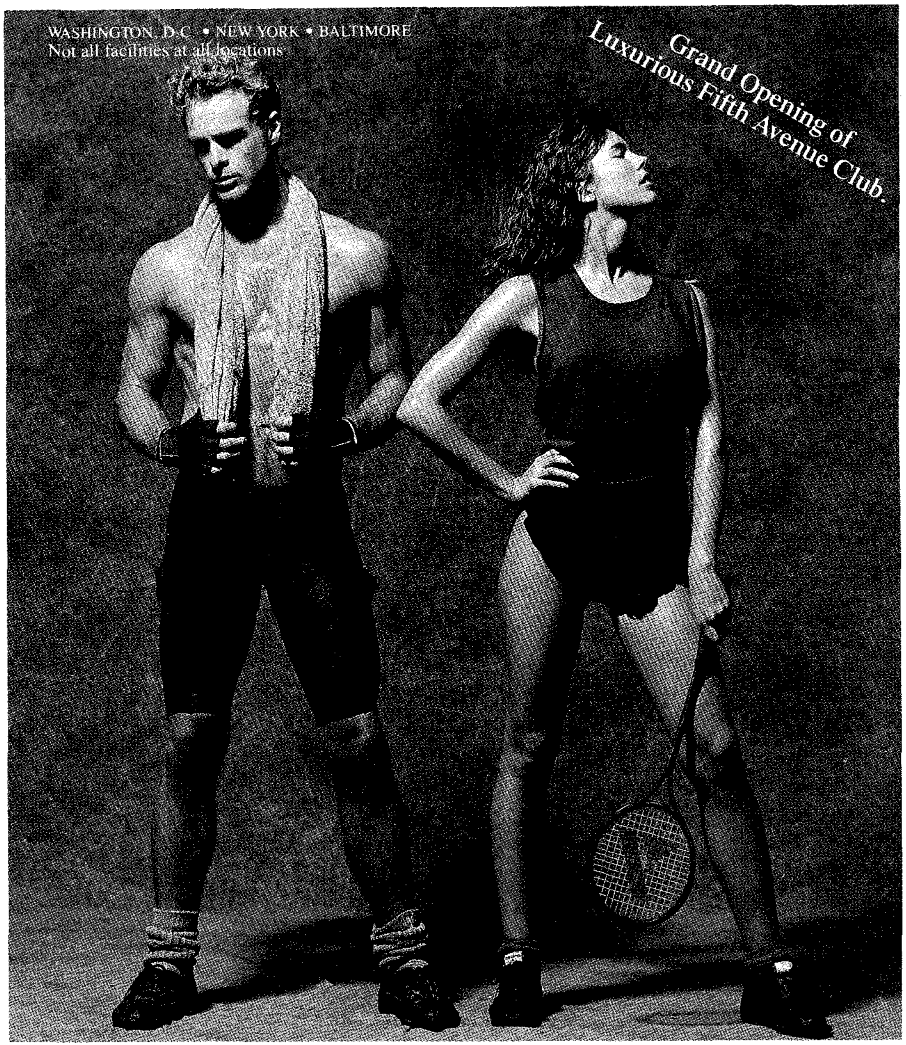
I looked around. All the Chinese runners were young men, around 22 years old, ready to blast out, and I'm just not that caliber. So I stayed there for a couple of seconds to take some pictures, and then I moved to the back of the pack again. And two Chinese soldiers came, one on each side of me, and said, "No, you belong in the front." An official pointed to my number, Number 6, and on the ground at the front there was a corresponding Number 6. Everybody had a corresponding number—that's how they work there.

> *'We had a Dutchman who ran the whole Marathon in wooden clogs. It's amazing what you can train yourself to do.'*

Then I looked at my watch to make sure my time was correct, and as I looked at it the gong went off and I was hit from behind. I fell on the ground and they trampled me! I was a mess. They were all gone, I was lying on the ground. Ten thousand people were watching, they were laughing, they thought I was a joke.

I got up, slowly, and I felt something not quite right: I couldn't move my left arm. But I started walking, then I broke into a run. I was last, but I felt pretty good. I finally saw the next-to-last runner, and I passed him. At the halfway point I still felt pretty good, but when I got to 15 kilometers the pain was excruciating. So I pulled up on the side, on farmland completely outside of Shanghai, with nobody around.

Finally, a Chinese farmer carrying pails of water on a bamboo stick came over and looked at me, took the water, and poured it on me. It felt really good; he cooled me. He touched me in the back, then he took his knee and pushed my back in. I screamed, but miraculously, it felt better. So I got up and I started running again and I passed the last runner again. I felt pretty good. I came to about 40 kilometers, just 3 kilometers from the finish. Then the pain came back again, and I started walking, and everyone passed me.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1987 RACE SCHEDULE

These schedules, excerpted from the New York Road Runners Club calendar, are tentative. A race is not official until an entry blank is issued. Runners are responsible for confirming time and place. Although not all races are sponsored by the New York Road Runners Club, one may obtain information by calling the club at 212-860-4455. Club hours are Monday through Friday, 10 A.M. to 8 P.M., Saturday, 10 A.M. to 5 P.M., and Sunday, 10 A.M. to 3 P.M. For entry blanks and information, send a stamped, self-addressed envelope to: NYRRC, 9 East 89th Street, New York, NY 10128.

NOVEMBER

1	Sunday	10:30 A.M.	26.2M	New York City Marathon (Invitational), Staten Island to Central Park
7	Saturday	10:00 A.M.	Var.	5-Day Flushing Meadows Invitational Race, Flushing Meadows Park, Jamaica
8	Sunday	8:00 A.M.	Var.	New York City Biathlon, Central Park
8	Sunday	10:00 A.M.	10K, 2M	Cystic Fibrosis Run for Breath, Rockland Lake
8	Sunday	11:00 A.M.	10K, Var.	MAC Cross-Country Championships, Van Cortlandt Park, Bronx
11	Wednesday	9:30 A.M.	3M	Muche Struck Veterans Day Run, Clove Lakes Park, Staten Island
14	Saturday	10:00 A.M.	4M	NYRRC Women's 4-Mile Race, Central Park
14	Saturday	TBA	100K	Metro 100K, Prospect Park, Brooklyn
15	Sunday	10:00 A.M.	.25M	Pee Wee Run, Van Cortlandt Park, Bronx
15	Sunday	1:00 P.M.	10K	Hudson River 10K, Dobbs Ferry
22	Sunday	9:00 A.M.	3.5M	MHT Corporate Challenge Championship, Park Avenue, Manhattan
22	Sunday	8:00 A.M.	13.1M	Thanksgiving Half-Marathon, Flushing Meadows Park, Jamaica
26	Thursday	10:00 A.M.	5M	NYRRC Turkey Trot, Prospect Park, Brooklyn
27	Friday	8:00 A.M.	26.2M	Rainbow Marathon, Flushing Meadows Park, Jamaica

DECEMBER

5	Saturday	10:00 A.M.	10K	December Winter Series (members only), Central Park
7	Monday	8:00 A.M.	26.2M	Rainbow Marathon, Flushing Meadows Park, Jamaica
13	Sunday	9:30 A.M.	10M	December Winter Series (members only), Central Park
13	Sunday	8:00 A.M.	10K	10K Winter Race, Flushing Meadows Park, Jamaica
20	Sunday	9:30 A.M.	30K	NYRRC 30K Championship, Central Park
20	Sunday	9:30 A.M.	4M	4-Mile Holiday Run, Central Park
31	Thursday	Midnight	5M	NYRRC Midnight Run, Central Park
31	Thursday	TBA	2M	Last Chance Fun Run, Prospect Park, Brooklyn

KEY: M=Mile(s), K=Kilometers, Var.=Variable Distance

After that, I don't remember anything. I just remember waking up in the hospital, all bandaged. I had a dislocated shoulder, but I felt fine. Then they showed me the morning's paper, and it read: "First Jew to Finish a Marathon in China Comes In Last."

Q: *For the start of the New York City Marathon, you've been requesting additional access to the lower level of the Verrazano-Narrows Bridge. How would that help?*

A: In the very first five-borough Marathon, in 1976, we used only the right side of the bridge. Then we started using both sides. But even that is not enough. We could add another 5,000 people on the lower level. We would not increase the number of our acceptances based on that. But it would allow a smoother start and a safer start.

Q: *How do you decide who lines up where at the starting line?*

A: That's all computerized. It's based on past performance or, if a runner hasn't been in a marathon before, what he or she expects to run. The number worn on the shirt has the runner's name and past performance printed on it. The number itself reflects the past performance or anticipated performance, and the runners are lined up accordingly. We have signs and officials who make sure of that.

Q: *Are the runners clocked from the starting cannon—or from the time they actually begin running?*

A: They're timed from the moment the cannon goes off. In essence, if you're back in the pack, you're going to lose a minute or two.

Q: *What would happen if you put the major runners in the back?*

A: We don't. The major runners start in the front row. I'm very finicky about that. There are two sides, the men's and the women's. The women start on the left side of the bridge, and they behave beautifully. They don't push. But the men's side is always very hectic.

You invariably get an out-of-shape runner wanting to be in the front row. And when I see that, I go crazy. It's usually someone who weighs 200 pounds. I can just look at him and I know he's not the caliber. I look at his number, and I can tell right away.

I'm always at the starting line with half a dozen football players from the neighborhood college in Staten Island. They're mean looking—they're big, mean, and strong. They're not runners. And I just walk with them and I point to the runner who's not supposed to be there, and they grab him and throw him in the back.

Q: *Polish runner Antoni Niemczak finished second last year but was disqualified after a drug test. What made you decide to institute drug testing?*

A: Many of the runners had spoken to me privately. They felt it wasn't fair to compete against runners who use steroids. There was also a lot of talk about blood-doping, particularly about the Italian runners.

Blood-doping involves having some of your own blood removed a couple of months before the race, and then put back into you about a week before your performance. It enhances your performance. But there is no test for blood-doping. You'd be testing for a runner's own blood.

So we performed tests for the other drugs, and we were applauded by the other runners, particularly [Australian marathoner] Rob de Castella. It was his talking to me privately that really convinced me that we should have drug testing. We were the first to do it, and now every major marathon does it.

Q: *How is the testing done?*

A: There is a group that's assigned by The Athletic Congress to supervise the drug testing. On the course, all the lead runners have prepackaged drinks, which have been kept secure overnight.

Then, on the day of the race, there are doctors who set up a tent where the top finishers go right after they cross the line. Each runner has two volunteers who stay with him or her continuously. Each sample is sealed and properly handled, then sent to the laboratory in Los Angeles, where it's tested twice. If it's found to be positive, there's another test.

It's all done very carefully, so there's no doubt that Niemczak had steroids in his system. The only question is: Did he take them intentionally or inadvertently? I honestly believe that he was given Nandrolin, which is an anabolic steroid, inadvertently. I have a letter from the Polish Federation and from Niemczak's doctor, who didn't even know Niemczak was an athlete, much less a world-class runner. But even if it's proven that he took it inadvertently, he's still disqualified for life.

Q: *He can never run in another marathon?*

A: Well, even life [disqualification] can be suspended after eighteen months. So he could be cleared by the time of the Olympics in 1988.

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Q: *How does the women's performance in general compare to the men's?*

A: I believe that the proportion of women running in the race and finishing is probably higher than the proportion of men. It seems that women can take heat much better than men can. We were amazed in the L'eggs Mini Marathon this past May. It was an unusually hot day and we had the highest number of finishers ever.

Q: *Do you think a woman will ever finish first in the New York City Marathon?*

A: No, I don't think that will ever happen. In an ultra-marathon, at distances beyond the marathon, maybe. Women get stronger as they run longer; their endurance is better. But never a marathon.

Q: *Do you expect marathon finishing times in general to improve, or have they hit a plateau?*

A: For women, the finishing times haven't budged in a number of years. The best men's time is 2:07:12 right now. That was done by Carlos Lopes in 1985. American women and men have not done well over the years. They are slower in 1987 than they were in 1981.

Q: *Why is that?*

A: We don't know the real reason. There's controversy over it. It could be because prize money and appearance money have escalated to the point where American runners are competing too much, in all distances. It's very lucrative now to run 10-kilometer races, half-marathons, marathons. In the past, they'd run for the love of the sport only—performance was important but there was no monetary reward for it. Now, the top marathon runners can make half a million dollars a year. Americans have tried to emulate them.

Also, because prize money is the highest in this country, many African and European runners are coming here. Instead of building the American base, we have built a worldwide base of competing runners. Consequently, Americans are not doing as well.

Q: *You've been quoted as saying you'd like to see appearance fees disappear.*

A: I would love to see them disappear. They haven't in tennis and golf, even though supposedly, officially they have. But there are only a handful of world-class runners who command appearance money.

The Chicago Marathon has usually been held a week before the New York City Marathon, and they've been serious competition to us because they spend big money and they have a very fast course. A lot of the top runners have been lured to Chicago in the past. But Chicago has announced that they will hold the next marathon on May 8, 1988 and skip the fall this year. That benefits us, because we won't have the competition. Because of that, I think we'll spend less money on appearance fees.

Q: *Has the New York City Marathon ever lost money because of appearance fees?*

A: A few years ago I wrote a book, and in it I revealed the fact that we've given out over a million dollars to the athletes in prize money and appearance fees. We had to pay the appearance fees under the table, because it wasn't legal as far as the International Amateur Athletic Federation is concerned. Ethically, it was correct, but legally, for Olympic purposes, it wasn't.

When I revealed that in my book, Mayor Koch was very upset and said, "Well, if you can afford to give a million dollars to the athletes, then why don't you pay the city something?" Since then, we've had to pay for city services. I disagree with it, but nevertheless, I made a mistake by revealing that fact in the book. It turned out to be one of the most expensive books ever published.

Q: *What was the worst disaster that ever occurred in the Marathon?*

A: The worst disaster was in 1984 when, in the heat, a Frenchman died of a heart attack at the 14-mile marker. We had more people in the hospital that year and more people dropped out of the race. It was the worst year we ever had.

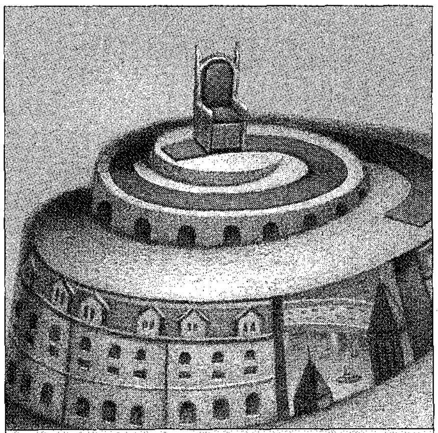
A lesser disaster almost took place in 1978. I was in the lead vehicle, where I have radio and telephone communications, and I got a report from the Police Department that there was confusion at the 14- or 15-mile marker.

There's always a blue line painted on the road, showing the race course. And that's one thing I never delegate: I lay out the blue line with the traffic people two weeks before the Marathon. Because when you lay out the blue line, if you make a mistake, you can't erase it.

However, at the 14-mile marker, in Long Island City, there were two blue lines. Some pranksters had painted a false line at night to divert the runners. Our line led to the Queensboro Bridge and the other led to the East River. The police wanted to know which one was correct. Fortunately, we were able to show the lead runners the proper turn.

Q: *Will you still be organizing the New York City Marathon in the year 2000?*

A: Personally? I hope not. I'd like to be running in it. ●



1987 MARATHON NUMBERS

22,000 medals and computer-printed numbers
19,190 rejected entries
33,110 T-shirts
582 tubes of K-Y jelly
1,650 blankets
27,000 Dash Mylar blankets
1,200 stretchers
30 medical units (including one every mile)
1 major field hospital
7,000 race-day volunteers
1,500 course marshals
2,000 police officers
275 volunteer ham-radio operators
250 New York City Department of Parks & Recreation staff members
2,400 press and photo credentials requested
60 domestic-race directors observing race procedures
90 foreign-race officials observing race procedures
34 computer terminals
204 buses to transport runners
18,000 yards of barricade tape
88,000 safety pins
20,000 feet of rope
440 portable toilets
440 six-foot tables
10,000 feet of snow fencing
284 gallons of Marathon Blue paint
1,760 medical volunteers
22,000 cups of Master Blend coffee
1.5 million paper cups
1 million Tetra Brik cartons of drinking water
4 tons of ice
2.5 tons of bagels
337 banners along the course
2,088 pounds of Trail Mix
37,000 Milky Way candy bars
4,000 roses

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THE CITY ALONG THE COURSE

BY KATHARINE PERSHOUSE

On Marathon Sunday, a spirit of festivity and cooperation spreads throughout the five boroughs. For runners and spectators alike, the race provides an opportunity to see parts of the city they don't often have a chance to explore.

Some spectators like to follow the Marathon underground, on the subway, popping up at various points along the course so they can watch more than one portion of the race. The subway travels at about two-and-a-half times the speed of the top runners, so it's possible to catch them three or four times before the finish.

Although many people think that the crush near the finish line is the best place to view the race, there are plenty of less-crowded places to stand along the 26.2 miles of the course. Many of these locations have additional attractions, such as live music, nearby museums, and restaurant-cafés, some of which will be serving Marathon brunch specials at outdoor tables.

There are certain places where spectators are not permitted: the starting area around Fort Wadsworth, on Staten Island; the finish line near Tavern on the Green, in Central Park (unless seated in the bleachers); on the bridges; and at the water stations, which are located at every mile.

STATEN ISLAND

Early in the morning on Marathon Sunday, the runners are transported by bus from Fifth Avenue and 42nd Street (in front of the New York Public Library) to the starting area, at the foot of the Verrazano-Narrows Bridge. At 7, 7:30, and 8 A.M., warm-up sessions for the runners are held at Fort Wadsworth. A Marathon minyan (and Jewish prayer service) is held at 8:30 A.M., at the northwest corner of the staging area.

The runners are led to the toll plaza, and the men and women line up in separate lanes. At 10:30 A.M., the starting cannon sounds, and the Marathoners are off. But it takes at least a minute or two before those in the back can cross the starting line.

BROOKLYN

After running two miles from the Staten Island side of the Verrazano Bridge, the Marathoners enter Brooklyn. Almost half of the race—12 miles—takes place in this borough. The first neighborhood the runners reach is Bay Ridge, which offers spectators a wide variety of ethnic foods. After cheering the participants on, you can walk over to Fifth Avenue between 70th and 85th streets, and sample rich Danish, Swedish, French, Greek, and Italian pastries. Or, for a dramatic view of New York Harbor all the way from the Verrazano Bridge to the 69th Street Pier, walk west until you hit Shore Road Park.

The men and the women runners travel up separate lanes of Fourth Avenue and into Sunset Park. If you have been watching from farther up Fourth Avenue, and are interested in a historical side trip, walk east on 25th Street to Fifth Avenue and you will arrive at the huge Gothic Revival entryway of The Green-Wood Cemetery (there is also an entrance at 35th Street and Fourth Avenue). The cemetery was opened in 1838 and contains 478 acres of grassy hills, shade trees, and ponds. Located in the park is the highest geographical point in Brooklyn (219 feet above sea level), which offers exceptional views of New York Harbor. Opposite the 25th Street entrance is the McGovern, J. Ebb Weir Florist (750 Fifth Avenue). Built in the late nineteenth century, this unusual wood-and-glass structure is the only Victorian greenhouse left in New York City where you can buy flowers, plants, and gardening supplies. (On Sundays, it is open from 9 A.M. to 4 P.M.)

The largest and loudest crowds line the stretch along First Avenue in Manhattan, from 59th Street all the way to 125th Street. Many restaurants feature special Marathon Day outdoor brunches.

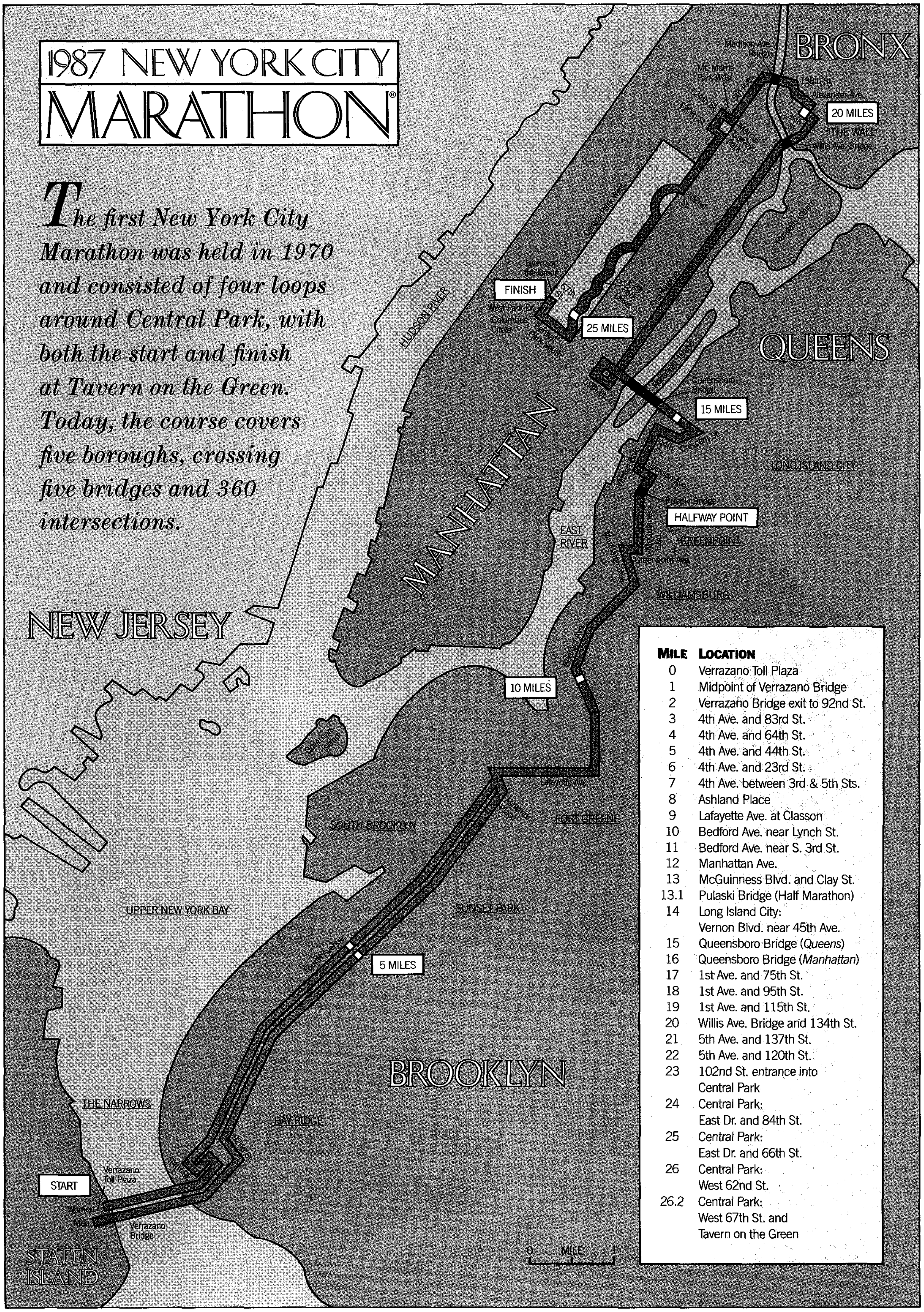
On 24th Street, a half-block west of Fourth Avenue, the thin, elegant spire of Our Lady of Czestochowa Church rises above the surrounding houses. It was built in 1898 for some of the first Polish immigrants to arrive in the area, and enshrines a replica of a central figure of devotion for Eastern European Roman Catholicism, The Black Madonna of Czestochowa.

The runners continue up Fourth Avenue into Gowanus. Prospect Park is about five blocks east, in Park Slope. Located in the park are the Brooklyn Botanic Garden, the Brooklyn Public Library, and the Brooklyn Museum.

The men's and women's lanes merge at the 8-mile mark, in Fort Greene. Rising at that spot is the Williamsburgh Bank Tower (One Hanson Place), known as the Marathoners' landmark. Completed in 1929, it is the tallest building not only in Brooklyn, but in all of Long Island. The runners make a right turn around the Tower and onto Lafayette Avenue, passing the Brooklyn Academy of Music (30 Lafayette Avenue), America's oldest and often most-innovative performing arts center.

1987 NEW YORK CITY MARATHON®

The first New York City Marathon was held in 1970 and consisted of four loops around Central Park, with both the start and finish at Tavern on the Green. Today, the course covers five boroughs, crossing five bridges and 360 intersections.


BRONX
Madison Ave. Bridge
Mt. Morris Park West
5th Ave.
124th St.
120th St.
Marcus Garvey Park
138th St.
Alexander Ave.
20 MILES
135th St.
"THE WALL"
Willis Ave. Bridge
Randalls Island
Central Park West
102nd St.
Tavern on the Green
FINISH
67th St.
West Park Dr.
Columbus Circle
Central Park South
East Park Drive
First Avenue
25 MILES
QUEENS
59th St.
Roosevelt Island
Queensboro Bridge
15 MILES
44th Dr.
Crescent St.
Vernon Blvd.
Jackson Ave.
LONG ISLAND CITY
HUDSON RIVER
MANHATTAN
EAST RIVER
Pulaski Bridge
HALFWAY POINT
McGuinness Blvd.
GREENPOINT
Greenpoint Ave.
Manhattan Ave.
WILLIAMSBURG
Bedford Ave.
NEW JERSEY
10 MILES
Governors Island
Lafayette Ave.
Ashland Place
SOUTH BROOKLYN
FORT GREENE
UPPER NEW YORK BAY
SUNSET PARK
Fourth Avenue
5 MILES
BROOKLYN
THE NARROWS
BAY RIDGE
92nd St.
94th St.
Verrazano Toll Plaza
START
Women
Men
Verrazano Bridge
STATEN ISLAND
0 MILE 1

MILE	**LOCATION**
0	Verrazano Toll Plaza
1	Midpoint of Verrazano Bridge
2	Verrazano Bridge exit to 92nd St.
3	4th Ave. and 83rd St.
4	4th Ave. and 64th St.
5	4th Ave. and 44th St.
6	4th Ave. and 23rd St.
7	4th Ave. between 3rd & 5th Sts.
8	Ashland Place
9	Lafayette Ave. at Classon
10	Bedford Ave. near Lynch St.
11	Bedford Ave. near S. 3rd St.
12	Manhattan Ave.
13	McGuinness Blvd. and Clay St.
13.1	Pulaski Bridge (Half Marathon)
14	Long Island City: Vernon Blvd. near 45th Ave.
15	Queensboro Bridge (*Queens*)
16	Queensboro Bridge (*Manhattan*)
17	1st Ave. and 75th St.
18	1st Ave. and 95th St.
19	1st Ave. and 115th St.
20	Willis Ave. Bridge and 134th St.
21	5th Ave. and 137th St.
22	5th Ave. and 120th St.
23	102nd St. entrance into Central Park
24	Central Park: East Dr. and 84th St.
25	Central Park: East Dr. and 66th St.
26	Central Park: West 62nd St.
26.2	Central Park: West 67th St. and Tavern on the Green

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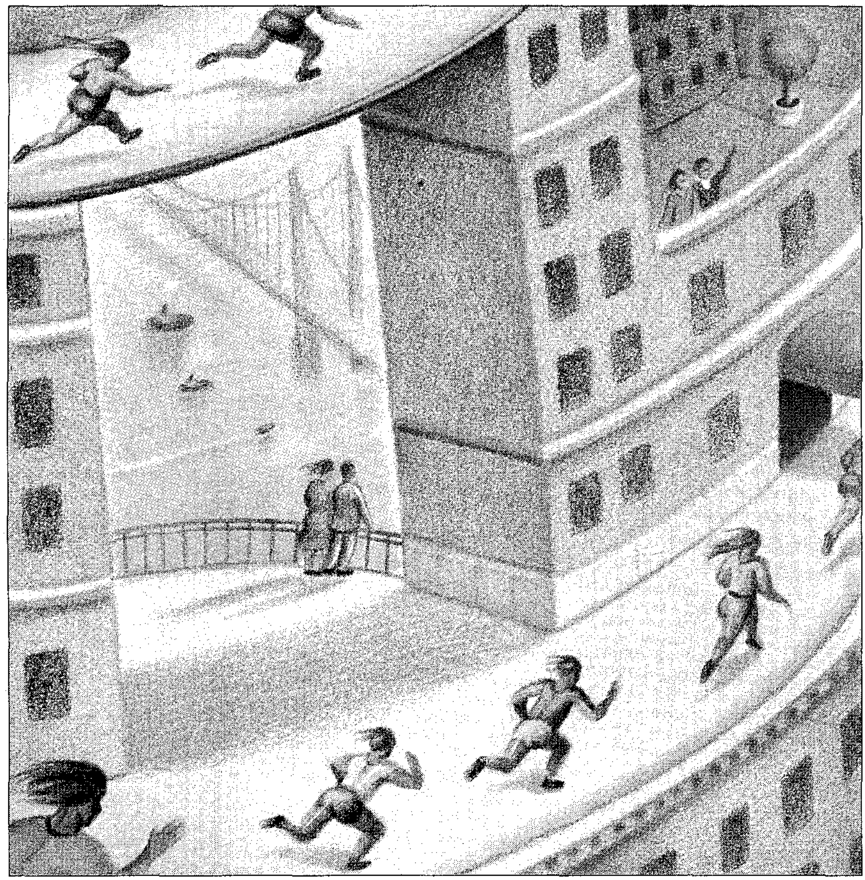
Pratt Institute (200 Willoughby Avenue), the largest art school in America, is just a few blocks off the course—and is one of the reasons Fort Greene has become a gathering place for artists and musicians. Many jazz greats live in the neighborhood: Lester Bowie, Betty Carter, Slide Hampton, Oliver Lake, Branford Marsalis, and Cecil Taylor. A good place to watch the race in this neighborhood is on Lafayette Avenue between Claremont and Vanderbilt, where the Bishop Loughlin High School Band will be playing.

The runners then make a left turn from Lafayette Avenue onto Bedford Avenue, entering Bedford-Stuyvesant. This neighborhood is being revitalized and this can be seen in the many renovated brownstones in the area. Most notable of the renovation projects is Restoration Plaza (1368 Fulton Street, between Brooklyn Avenue and New York Avenue). Built on the site of an old milk-bottling plant whose original stone façade serves as an entryway, the Plaza includes a recording studio, the Billie Holiday Theatre, and The Skylight Gallery. On Marathon Day, the gallery, which is part of The Center for Art and Culture of Bedford-Stuyvesant, will be opening a special exhibit of photographs focusing on the family.

A symbol of Bedford-Stuyvesant's endurance is the *Magnolia grandiflora* that stands in front of 677 Lafayette Avenue. This beautiful and unusual tree, which grew from a seedling brought from North Carolina in 1885, was the centerpiece of a community campaign to save it and four adjacent brownstones from demolition in 1965. The three remaining brownstones, now restored, house the Magnolia Tree Earth Center, which promotes greater awareness of environmental issues and provides technical assistance for community groups interested in developing neighborhood gardens and parks.

The runners themselves benefit from Bedford-Stuyvesant's renewal efforts this year: The two-and-a-half-mile stretch of Bedford Avenue has just been reconstructed. In previous years, the runners had to make detours onto Lee Avenue to avoid potholes and ongoing construction.

Members of the firehouse on Bedford Avenue between Myrtle and Park avenues, near the 10-mile mark, will be holding Marathon Day festivities in honor of co-workers running in the race. Continuing up Bedford Avenue, the runners pass Flushing Avenue and enter Williamsburg, which is heavily populated by Hasidim. Although the members of the traditional community responded coolly to the Marathon at first, over the years they have become enthusiastic supporters.



Another Williamsburg tradition, Peter Luger's Steak House (178 Broadway) has been serving hearty meat-and-potato meals to an elegant crowd since 1887. The steakhouse is easy to find: Just look for the huge dome of the Williamsburgh Savings Bank across the street (175 Broadway). The bank has stood there since 1875, and is one of Williamsburg's many cast-iron buildings.

> *In the Bronx, runners encounter "The Wall"—where exhaustion hits hardest, where those who are destined to drop out, do, and where everyone else considers it.*

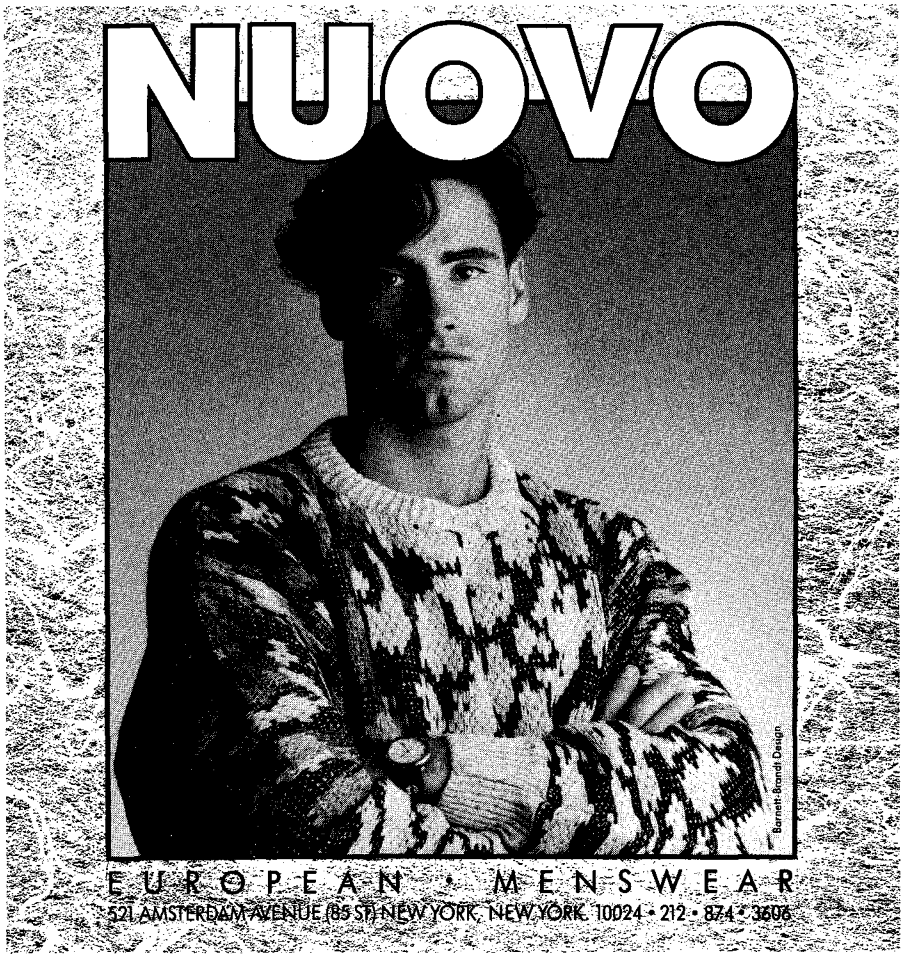
The course continues along Bedford Avenue and enters the last Brooklyn neighborhood on the route, Greenpoint, which offers runners and spectators a stunning view of the Manhattan skyline. Walk east from Bedford Avenue on 12th Street to see one of Greenpoint's most beautiful churches, the Russian Orthodox Cathedral of the Transfiguration of Our Lord (228 North 12th Street). The spectacularly colored, Byzantine-style structure was built between 1916 and 1920 and is topped by five onion-shaped copper domes.

The runners pass McCarren Park on their right, then turn left off Bedford onto Manhattan Avenue. They make a quick right onto Greenpoint Avenue, then a left onto McGuinness, and head up to Queens.

QUEENS

The halfway point of the race is at the Pulaski Bridge, which connects Brooklyn and Queens. The bridge is named for the Polish general who fought in the American Revolution, and the Polish Consulate awards the Pulaski trophy to the first male and female runners across.

The two-mile tour of Queens winds through mostly industrial Long Island City, toward an Italian enclave where, in previous years, red-and-white-checked tablecloths have been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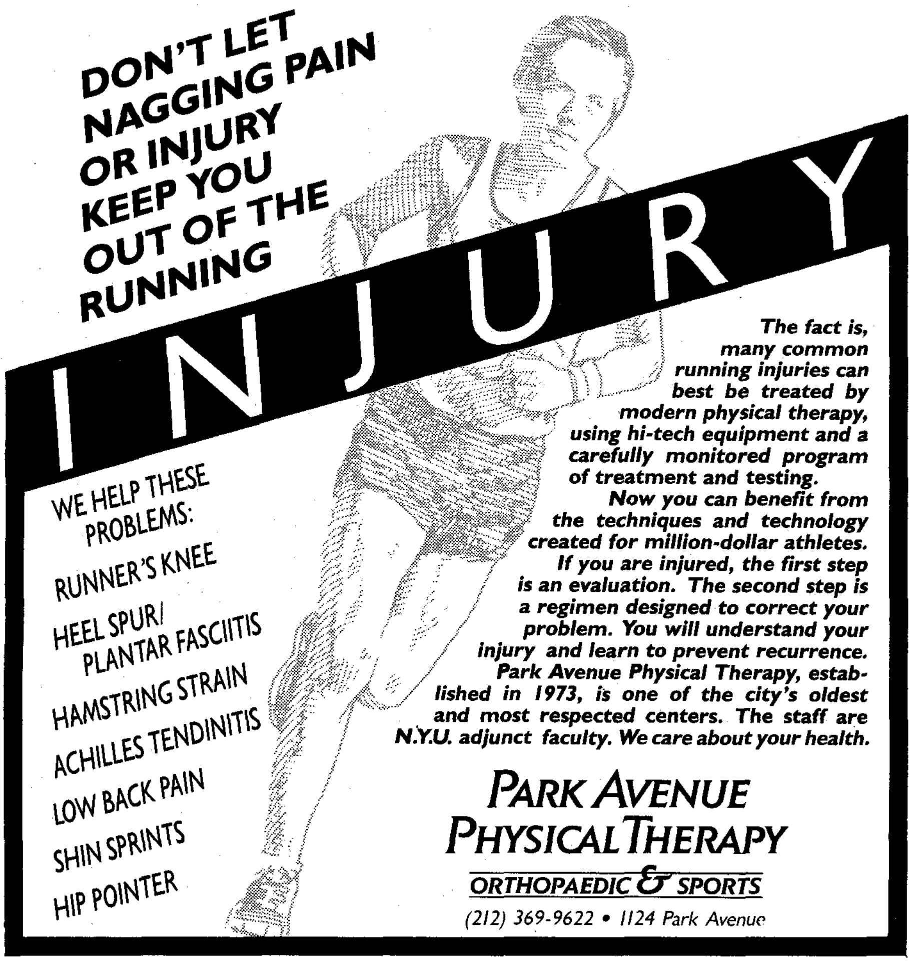
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topped with glasses of wine to toast the runners. The race route along Vernon Boulevard offers a good view of the midtown-Manhattan skyline.

As the runners turn up 44th Drive, they will pass a Citicorp tower under construction. At 47 stories, it will be the tallest structure in Queens. One of the best places to view the race in this neighborhood is on 44th Drive near the turn onto Crescent Street. You can watch the runners dash by, and then look up and see them again, crossing the Queensboro Bridge overhead.

The Crescent Street water station, at the foot of the Queensboro Bridge, is run by volunteers from a state-funded drug-treatment-and-counseling agency called A-Way Out. According to the agency, the Marathon has been inspiring the volunteers in their own quest for healthy living.

The runners leave Queens at the 15-mile mark, and start their mile run across the Queensboro Bridge. Their feet are protected from the harsh iron grating of the bridge by a carpet provided by Du Pont. Carpets are on four of the five bridges on the race route. The one on the Queensboro Bridge is the longest, and at 1,300 yards, would stand taller than the World Trade Center.

MANHATTAN

Once over the Queensboro Bridge, the runners begin the long stretch up First Avenue in Manhattan, from 59th Street all the way to 125th Street. The largest and loudest crowds are here, and many restaurants feature special Marathon Day brunches at outdoor tables.

The first runners pass through Yorkville at noon. Hungry spectators can follow their Marathon-watching with lunch at any of the German and Hungarian restaurants in the area.

Farther uptown, and still on First Avenue, the runners enter Spanish Harlem. On 104th Street, between Third and Lexington avenues, is the East Harlem Music School, perhaps the only music school in the country devoted to Latin music.

THE BRONX

At 19.5 miles, the runners cross the Willis Avenue Bridge and enter the Bronx. Here is the part of the course where Marathoners encounter "The Wall"—where exhaustion hits hardest, where those who are destined to drop out, do, and where everyone else considers it. "If you can make it back out of the Bronx, and over the Madison Avenue Bridge, you'll be all right," says Fred Lebow.

Some of the most exciting Marathon Day events occur in the South Bronx. Two bands will be playing along the course before the runners come through. The Berger Junior High School Steel Band will be at 135th Street and Willis Avenue. The Intermediate School 162 Bugle Corps will be playing and marching on Park Avenue from the Willis Avenue Bridge to the Madison Avenue Bridge. They will be followed by the Mott Haven Project Cheerleaders and a group of five- to eight-year-old tap dancers, also from the Mott Haven Projects.

THE HOME STRETCH

After leaving the Bronx, over the short, flat Madison Avenue Bridge, the runners re-enter Manhattan for the last grueling five miles. The course comes down Fifth Avenue through Harlem, where live music accompanies the cheers from the crowd. A block off the course is the Schomburg Center for Research in Black Culture (515 Lenox Avenue, at 135th Street). It contains the largest library of black and African culture in the United States, and often shows works by African and black-American artists. The Apollo Theatre, which reopened its doors in October 1982, is a few blocks off the course (253 West 125th Street).

Farther down Fifth Avenue, "Museum Mile" begins. The first museum on the route is El Museo del Barrio, at Fifth Avenue and 104th Street. It is followed by The Museum of the City of New York (103rd Street), the International Center of Photography (94th Street), The Jewish Museum (92nd Street), The Cooper-Hewitt Museum (91st Street), The Guggenheim Museum (between 88th and 89th streets), The National Academy of Design (89th Street), The Metropolitan Museum (between 80th and 84th streets), The Whitney Museum (Madison Avenue and 75th Street), The Frick Collection (Fifth Avenue and 70th Street), and The Asia Society (Park Avenue and 70th Street), all open on Sunday.

The runners enter Central Park at 102nd Street, emerge at Central Park South, near the Plaza Hotel, and re-enter the Park at Columbus Circle. Spectators who want to get a seat at the finish line, near Tavern on the Green, should arrive before 10 A.M.

No matter which borough you watch the race from on Marathon Day, you'll feel the excitement of the crowds, the energy of 20,000 runners pounding through the streets, the sense of community in each individual neighborhood, and the cooperation of the city as a whole. ◆

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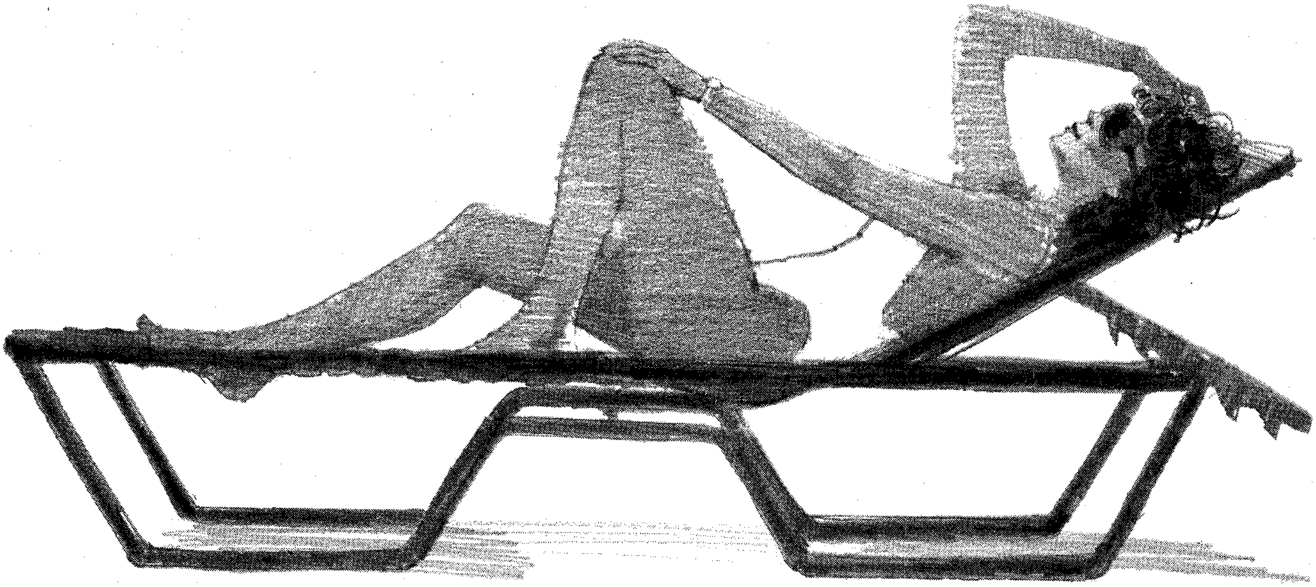

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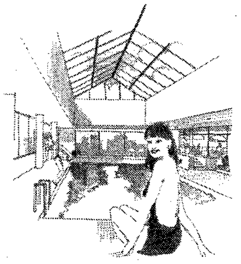

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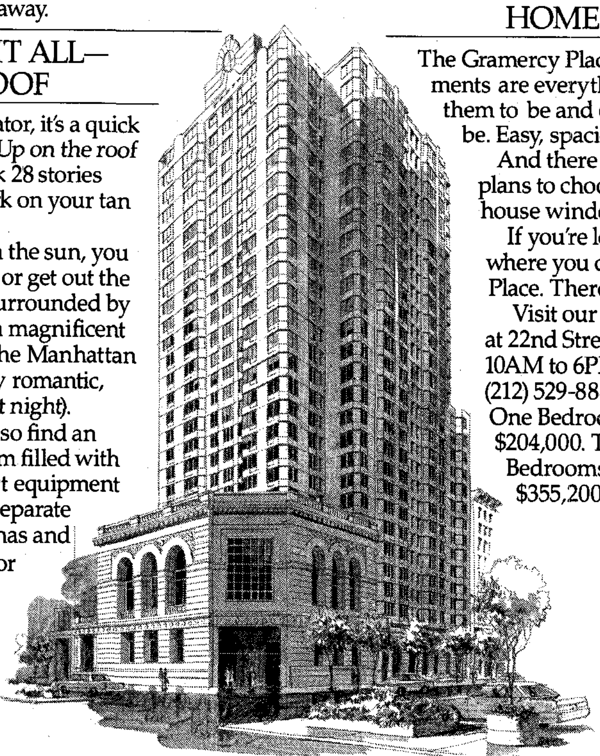

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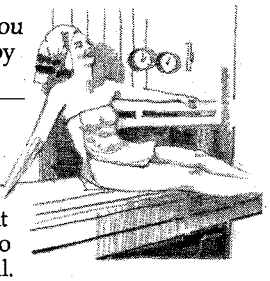

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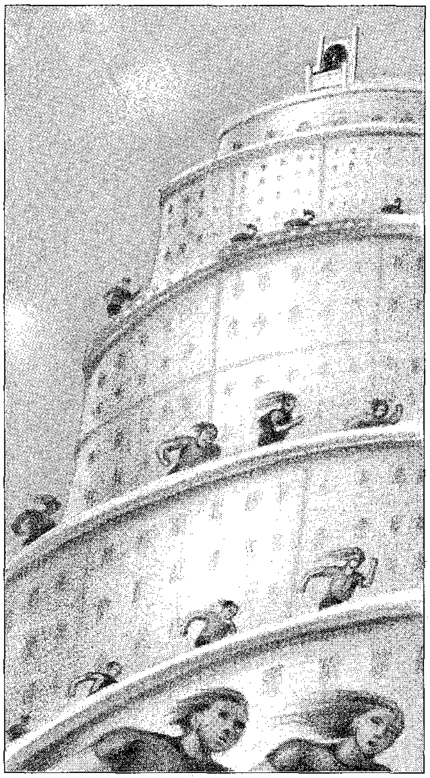
SEE HOW THEY TRAIN

BY LISA ROGAK

Runners who make a concerted effort to train for the New York City Marathon are usually surprised at how easily they get caught up in it. From the plates of pasta to the weekly speedwork sessions to the training schedules posted on the refrigerator, training for the Marathon, a citywide consuming passion, becomes for them a personal consuming passion.

Frequently, middle- and back-of-the-pack runners are overlooked in the coverage of the race, except for a perfunctory mention of one or two of these "everyday" participants. But these runners have a more practical perspective on training for the Marathon than professionals like Grete Waitz or Orlando Pizzolato: After all, like the vast majority of Marathoners, they must incorporate their training into regular work and social schedules.

Here, a few unsung but dedicated local runners who will be following the Marathon Blue line on November 1—and a handful of experts—discuss their training regimens and philosophies.



GETTING STARTED

"Ideally, a runner should be running for one to two years, logging ten to twenty miles a week, before he even starts to train for a marathon," says Bob Glover, a running coach and author of *The Runner's Handbook.*

Glover recommends that a runner begin marathon training from 16 to 26 weeks before race day, to allow enough time to build up to a base of 40 to 50 miles a week. This schedule permits an increase in mileage of up to 10 percent each week, with two long runs per month and a slow increase in the length of daily runs. The last three weeks before the race, runners are advised to taper off, in order to conserve energy for the 26.2-mile main event.

Runners may utilize different schedules in their training programs, but many agree on one thing: "Training is a drag," says Frank Fischl, a 39-year-old data-processing manager who will run his first New York City Marathon this year. "I hate training unless it's a perfect day. But I could race every day, so I'm racing as much as possible to prepare for the Marathon."

Fischl is one of the many metropolitan-area runners who take advantage of the resources offered by the New York Road Runners Club—specifically speedwork classes and prescribed schedules for marathon training. The Tuesday night speedwork classes attract a group of runners whose post-workout forays for pizza, it's rumored, are the main reason they come.

Judith Som is one of the pizza regulars. Som, a 45-year-old nurse, has been a runner for eleven years. This will be her fourth Marathon. She trained for a fifth, but came down with pneumonia two days before her first race, in 1982. "Training is the worst part," Som says, adding that the best solution is to find a group of people to work with. "Train with people who have fun training, and try to avoid the rigid types who are constantly quoting numbers and statistics," she suggests.

With all of these gloomy attitudes about training, a non-runner might wonder why runners subject themselves to such punishment. The answer for many is that the rewards are great.

Mel Savitch, 56, a certified public accountant who'll be running his first Marathon this year, says he has been training since before May 18th, when he sent away for an entry form for the New York City Marathon. "Training for the Marathon has taught me a lot about myself," he says. "I've never been in this kind of shape before." Savitch, who says he started running to lose weight, reports that since he began, he's dropped 40 pounds. He now wears jeans that his 22-year-old daughter hasn't fit into since she was 14.

"The key to training for a marathon is mental preparation plus physical preparation," says Maryellyn Duane, Ph.D., a clinical psychologist, marathon runner, and captain of the New York City Marathon Psyching Team, which helps runners deal with pre-race anxiety and post-race stress. "You have to be obsessive-compulsive to train for a marathon, but some runners neglect the mental preparation because they're so bogged down with the physical preparation," says Duane.

Christine Boutross, 39, a private-school teacher who is running her third Marathon this year, agrees. "Mental preparation is the hardest, because I know what training involves. So I have to gear myself up and get out there. Every run is another step toward my goal."

Liz Donoghue, a 29-year-old tenants' lawyer, is running her second Marathon. She says that she had trouble starting to train this year because she remembered "what a drag it is at times. Wearing a Walkman helps pass the time," she says, but adds that it tends to weaken her running form and she also tires of the blasting music after a while. In June, she attended a running camp in Craftsbury, Vermont, where she learned a holistic approach to running that is helping her train for the race. But Donoghue admits that another factor is motivating her: She wants to have legs like Olympic runner Mary Decker-Slaney's.

Because training for a marathon can be real drudgery, some runners employ strategies to help them get through those days when they'd prefer to stay in bed an extra hour—or head for the local saloon to unwind after a hard day—instead of going for a run. Savitch, for one, says he's telling everyone he knows that he's planning to run the Marathon, so he won't be tempted to back out. "I'd be too ashamed," he confides.

Some runners like to train with other people; others enjoy solitude. Pat Petersen, a top local runner who has finished as high as third in the New York City Marathon (in 1985), says he likes to train with friends on Sundays for his weekly long run. "When you train with other people, the adrenaline gets flowing and it makes the run easier," he says.

As for the best time of day to train, Glover says that it's up to the individual. "It depends on what the runner's body and schedule can handle and what works best," he says.

Boutross, who describes herself as a morning person, gets up to run at 5 A.M. four days a week. Frank Fischl, on the other hand, says he ran in the dark at 4:30 in the morning once and said, "Never again." Now he runs at 8 or 9 at night, after a commute that takes almost two hours.

A Marathon Diet

According to Nancy Clark, a nutritionist at Sports Medicine Brookline, near Boston, and author of *The Athlete's Kitchen,* many runners in training for a marathon depend on complex carbohydrates to fuel their workouts. "But they are expanding past eating spaghetti at every meal and have discovered such viable substitutes as oatmeal, corn, potatoes, and stir-fried vegetables with rice," she says.

Clark says that the practice of "carbo-loading," in which a runner stuffs his cells with energy-producing glycogen through high carbohydrate consumption, has changed significantly in recent years. Instead of avoiding carbohydrates during training and then bingeing on them just before the race, she says, many marathon runners today consume their pasta and bran muffins throughout the training period. "Research has shown no value to the depletion stage," she says. However, some hard-liners still carbo-load in the traditional manner.

'Name an injury, and I've had it,' says John Pepe, a 44-year-old hotel manager training for his third New York City Marathon. 'I had it all in my first year of running, due to abuse, ignorance, and being a klutz.'

"I tried carbo-loading once, and it didn't work," says Robin Drucker, 37, a children's-wear designer who's running her third Marathon. "Anything you do that's too out of the ordinary isn't going to be good for your race."

Liz Donoghue claims her secret to success in her first Marathon try, in 1984, was eating one bran muffin a day. She did feel, however, that she had overdosed on carbohydrates by Marathon time. That sensation can be an indication that a runner has carbo-loaded properly, according to Clark, or that she has simply overeaten. "One gram of glycogen stores three grams of water, which is then available to you when you run," Clark says. "It might make you feel heavy and bloated."

Drucker adds that, as a vegetarian, she's surprised when she meets a good runner who isn't one. Roughly half the runners interviewed were vegetarians; the other half began their running careers so they could eat whatever they wanted.

Some of the nutritional nonconformists race well despite their poor eating habits. Pat Petersen, for example, says he has a terrible diet, lives on Italian food, and hates vegetables. His Marathon training secret? "Steak and potatoes and beer," he says.

Frank Fischl is another anomaly. "I eat whatever I like, whenever I feel like it," he says, predicting that the week of the Marathon he'll drink beer for stamina and eat nothing but lasagna, in large quantities. "I usually have to eat more so I don't appear anorexic."

Cross-Training

As the running boom that took hold in the late 1970s and early '80s started to subside a few years ago, "total fitness" became the watchwords, and runners started adding a little variety to their lives. As a result, the triathlon, which combines running with swimming and cycling, became popular. Today, serious runners combine their running with swimming, bicycling, weight training, and walking.

"Cross-training," or "alternate training," as it's called, serves another purpose besides alleviating the boredom that comes with running the same old laps day-in, day-out: It also helps to prevent injuries. As Bob Glover puts it, "You can improve your endurance without beating up your legs with all the pounding."

In the city, it's difficult to find the time, let alone the space, to effectively cross-train, but many runners do manage to fit it in, even with their regular Marathon training.

"I formerly depended upon swimming for all of my exercise, and started running one week in August four years ago, when all of the pools in my neighborhood were closed," says Christine Boutross. "So on the three days that I don't run, I'll swim a mile."

Liz Donoghue says she started attending a class in jazz-dance at least one night a week at Alvin Ailey American Dance Center, to strengthen her runner's knee. She has also taken aerobics classes, and she bicycles when there's time for it, but she focuses on the jazz class because of another benefit: "Dance helps me to be more aware of my body," she says.

Gillian Beschloss, a 28-year-old top local runner who will log up to 80 miles a week to train for her first Marathon, acknowledges that there's an added tendency toward injury

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FRONT RUNNERS

Although most of the elite runners do their training elsewhere, their sights are set on New York City as Marathon Day approaches. Here is how a few of the professionals prepare for the race.

Bill Rodgers

Bill Rodgers is perhaps the best-known runner in America. A four-time winner of the New York City Marathon, he won the first five-borough race, in 1976, and placed seventh in his last outing, in 1985. "This year, I hope I can finish in the top ten," he says.

Rodgers, 39, says his enthusiasm comes from success in training: "I get psyched as I feel I'm making progress." He runs six to twenty miles, nine or ten times a week. "Seventy percent of mileage is maintenance running, not hard running," he says. His cross-training includes 50 sit-ups a day, "and once or twice a week, I'll take a pair of twelve-pound dumbbells and do curls and presses."

During training, Rodgers eats both simple and complex carbohydrates, and he carbo-loads in a limited way. "When you train well, your diet changes. You'll want to eat those high-carbohydrate foods for fuel," he says. "Two days before the race, I'll go heavy on the carbs. I still eat junk food, but good food, too."

In the past, Rodgers has suffered from Achilles tendinitis and shinsplints, but says he's lucky to have avoided stress fractures. "The key to avoiding injuries is knowing about training and recovery. I also get a massage once a week."

Because of his business and promotional obligations, Rodgers sometimes misses workouts or has to cancel appointments. "I weigh my priorities, and sometimes running takes a back seat," he says. "I have no slack time; there's always something going on. It's got its pluses and its difficult times. It's a weird life."

Priscilla Welch

"The race is the easy part—it's the training that's difficult," says Priscilla Welch, an elite runner from Great Britain who placed third in the New York City Marathon in 1983, and fifth in 1985. "If you haven't got the mental drive, you're not going to come up physically."

Welch trains in Boulder, Colorado. She says she prefers to train with men because they're faster than women. Her husband, a sports-massage and neuromuscular therapist, is her coach.

"At this level, you've got to love and respect the distance," she says. "At other levels, it's more fun to work your way up."

Her cross-training routine includes doing calisthenics for 30 minutes a day and working with free-weights twice a week.

Welch, 42, says that after age 30, "you've got to look over your engine very carefully. I'm not fanatical about my diet, but I give my body a 'sin day' once a week, and have something sugary or fattening." Her regular diet includes lots of carbohydrates, some protein and fat, and meat twice a week.

She says training depends upon each runner's particular level of expertise, and advises beginners to do lots of base work—long, slow runs. "Don't give up; carry on with your training. You'll suddenly find you improve due to the accumulation of mileage.

"We [elite runners] are not experts," she admits. "There are always lots of new ideas. You can't sit back. There's still a hell of a lot to learn."

Greg Meyer

Greg Meyer, who won the Boston Marathon in 1983, is running the New York City Marathon for the first time. "I'm going to run in 2:12," he predicts, "as a stepping stone for the Olympic-marathon trials."

Meyer, 32, has been running seriously for thirteen years. He says the key to training for a marathon is long runs—either twenty miles or over two hours. As for mental preparation, he says, "You gain confidence through training, and erase doubts with more training. Things have a way of steamrolling along."

He works with weights three times a week, and rides a bicycle if he has an injury. "The marathon lends itself to injuries, because of the high mileage," he says, adding, "I'm training a little easier nowadays."

Regarding his training diet, Meyer jokes, "Five years ago, I followed the seafood diet—I see food; I eat it." These days, he increases his carbohydrate intake just before a marathon, but says he doesn't feel comfortable carbo-loading to the depletion phase. "When you train a certain way, you know how you're going to perform," he says. "And you don't want to risk throwing yourself off.

"Be patient and do everything in moderation," Meyer cautions. "If you start out fast at the Marathon, the time you lose at the end can be more devastating than if you start out slow."

John Tuttle

"I have to give my marathon training a lot of attention. It's not like any other race," says John Tuttle, 28, who finished fourth in 1983, with a personal best of 2:10:51. He has run five marathons since.

Tuttle does weekly track work and two long runs a week. "On a longer run, I envision myself in the marathon," he says. "I keep relaxed and run fluidly during those runs."

Before he goes to sleep, Tuttle says, he uses positive imagery: "I picture feeling good at certain mile marks. I picture the weather being cold and rainy, and still feeling good."

Tuttle says that during training, he doesn't watch what he eats too closely. His diet includes red meat and lots of carbohydrates the last three days before the race. But he doesn't carbo-load at the last minute.

His cross-training routine includes swimming a few times a week. "I do it after long runs, because it helps loosen me up," he says. "After a long run, I don't walk too well. So swimming is like a massage—I do it more for therapy than for exercise.

"Running is my life," he admits. "I don't feel complete if I don't get my runs in." And, adds Tuttle, "I train alone—mostly because when you're out there, you're out there alone."

as the miles increase, so she incorporates an hour of swimming into her routine three times a week. She also trains with weights three times a week, building upper-body strength to help her get up and over hills.

Mel Savitch has an elaborate stretching and warm-up routine, including push-ups and sit-ups, that he performs for 45 minutes before his runs. In the year and a half that he's been running seriously, he has suffered no injuries—an unusual record in a sport where injury is commonplace.

But there are others who either don't like cross-training or don't have the time for it.

> *'Training for the Marathon has taught me a lot about myself,' says Mel Savitch, 56, a certified public accountant. 'I've never been in this kind of shape before.'*

Mary-Giselle Rathgeber, a 28-year-old sports nutritionist who is running in the New York City Marathon for the second time, says she doesn't cross-train because she likes running and would rather spend her time keeping her mileage up. Pat Petersen says he tries to do some weight-training, but every time he starts a routine he finds himself being interrupted. And Judith Som will ride her stationary bicycle only "if something hurts or the weather is miserable."

INJURIES

Injury. Just mention the word to a runner training for the Marathon and you'll invariably get a pause, a sigh, and then a whole litany of complaints, from shinsplints to stress fractures to runner's knee.

"Injuries are hell on wheels because you usually have to stop and rest," says Som. "Your own vulnerability comes into it."

"Name it and I've had it," says John Pepe, a 44-year-old hotel manager training for his third New York City Marathon. "I had it all in my first year of running, due to abuse, ignorance, and being a klutz."

"The most common injuries in runners are due to overtraining and doing too much too soon," says Dr. Andres Rodriguez, director of the medical department of the New York Road Runners Club and medical director of the New York City Marathon. "Because you

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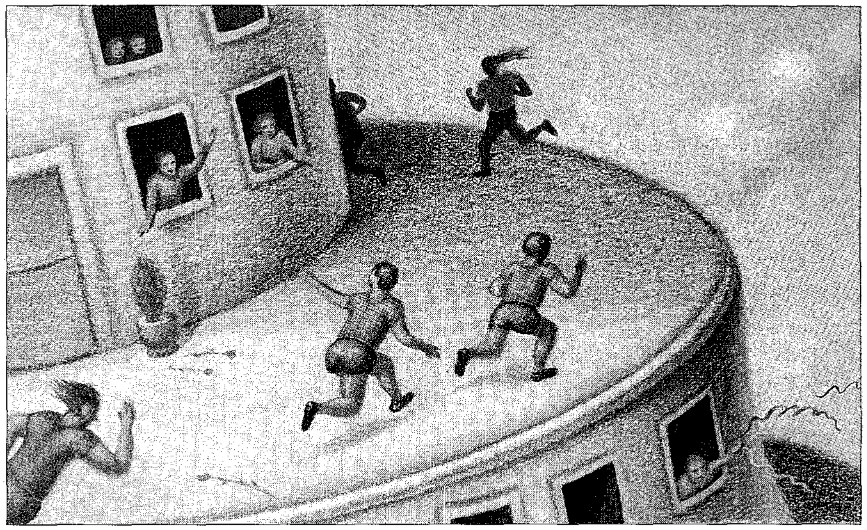


pound the pavement with two to three times your body weight, you need adequate rest between workouts—otherwise, you're more prone to injuries to the lower extremities."

Pat Petersen says he has found that when an injury sets in, the inclination is to keep running, because "it's hard to believe you're unable to run. But usually if you try to keep running, it only gets worse." By the time a runner has enough training behind him to run a marathon, he usually knows exactly what steps to take to ease the injury. Whether or not he follows them is another story.

Gary DeRosa, 29, a reporter for the New York Stock Exchange who is running his first Marathon this year, says that his right ankle is weak and gets twisted frequently. After learning the hard way, he now ices it as soon as it's injured, then wraps it and cuts down on his mileage. He also rides a bicycle more when he is nursing an injury.

Robin Drucker says she injured her right knee and leg near the 20-mile mark in last year's Marathon. She slowed down and was able to finish. But a couple of weeks after the race, her other leg started to bother her, too. "It's hard to find a good doctor who can help you," she says. But physical therapy helped her to identify the muscle imbalances in her legs. She returned to running at two miles a session, and was able to build from there.

Many runners visit a sports physician or chiropractor on a regular basis for maintenance. Boutross goes for sports massage once a month, starting in July, to help keep her body loosened up before a Marathon. In addition, she goes to a sports chiropractor, who's also a competitive triathlete, for monthly checkups for her runner's knee.

Marc Kaplan, a chiropractor in Brooklyn who treats many runners in his practice, says that regular maintenance visits serve to keep a runner's body well-tuned and enable a medical professional to catch an injury before it develops into something more serious. "When a runner comes to see me on a regular basis, I can check to see that the muscles and joints are functioning normally and make small adjustments to help prevent injuries from occurring in the future," says Kaplan.

Some runners also swear by a particular brand and model of running shoe to help keep them injury-free. Rathgeber prefers to train in Nike Air Max, while Mel Savitch alternates between two pairs of Asics Tigers.

"Every runner I know has been injured at one time or another," says Gillian Beschloss. "Non-runners think that runners don't get hurt. But because it's such an intense sport, it's hard to avoid." Beschloss says she's been lucky, suffering a flare-up of Achilles tendinitis only occasionally, and that regular sessions in the pool are helping.

Balancing Your Running

Incorporating marathon training with work and play requires strong dedication, the ability to see past the hundreds of training miles to Marathon Day, and skill at juggling schedules. Some runners react by becoming obsessed with training; others view it less seriously, as only one aspect of their busy lives.

"Running has become a very consuming activity," says Mel Savitch. "Although it hasn't affected my work, it has affected my social life, as I'm usually in bed by 9:30 and up at 4:30 to run and exercise. I also spend an inordinate amount of time thinking about running."

Savitch's concern is understandable, given that this will be his first Marathon. But even among more experienced marathoners, his behavior isn't unusual.

"Most marathon runners are real characters," says Maryellyn Duane, explaining that some runners' record books show to-the-second accounts of time spent running, which pair of running shoes they wore that day, the weather, how they felt. She adds that obsessive-compulsives are very good at juggling their schedules—for example, they'll do their laundry the night before so they can run eight miles in the morning.

Judith Som, who is facing her fourth Marathon, has a more relaxed attitude about her training. "I get up every morning to run at 4:45 for seven miles, and then go to work. My husband understands and encourages me because it keeps us both happy, even though he doesn't run," she says. "I don't want it to become an obsession, because then it wouldn't be fun. As it is, my running doesn't interfere with the rest of my life."

"Everything revolves around running," confesses Beschloss. "You get into a routine and if you don't run you feel funny."

Pat Petersen says it's easier to fit his running in during the week, when he's more pressed for time, than on weekends. "Monday through Friday I get up at 6 A.M., to do five or six miles, and then I run again after work," he says.

"I have no time for anything but running. I always fit it in," says Gary DeRosa. "I get up early on the weekends."

Safety

How a runner regards the safety of training in New York depends heavily on gender: Women often mention the danger of being mugged or attacked, while men talk about safety in terms of avoiding getting hit by a car or bus. But male or female, everyone has at least one story to tell.

"Once, when I was running along the East River, someone tried to attack me," says Robin Drucker. "I guess I was asking for it, because it was rainy and getting dark and there were not many people around. But from then on, I became much more aware."

"I was goosed by a bike rider once in Central Park," says Judith Som. "But I look like a strong runner and I carry myself well. If someone looks threatening, I will put a look on my face that says, 'Keep away.' This is my time and I resent anyone infringing on it."

"There's no question that a woman is harassed more when she's running by herself or with another woman than when she runs with a man," says Christine Boutross. "At 5 A.M., I never run inside Prospect Park by myself, only out on the sidewalk. I'm very aware of my surroundings."

Rathgeber says that on one occasion a group of kids swatted at her when she was in the middle of a pack of runners, and she swatted back; another time, a man grabbed for her knees and she hit him. Bikers can also get in the way. "Sometimes I think it's a battle for who has the park," she says.

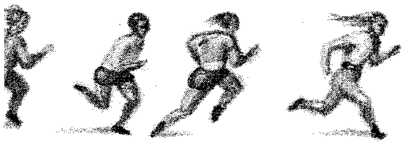
Men have a slightly different tale to tell: "There's always an element of danger when you're running in the streets," says Pat Petersen. "You must watch not just the cars, but the faces of the people in the cars, because the odds are that they're not watching you."

John Pepe said that a car once got so close to him that he rolled over the hood to avoid being hit. "People in cars like to see how close they can get," he says. "So don't fight with cars, they're bigger than you are."

"I can't conceive of anyone wanting to mug me when it's just me and my shorts," says Savitch, who says he once had a close call with a car when it passed a bus in the wrong lane and didn't see him on the other side of the street. Frank Fischl recommends tucking a business card into your sock for I.D., should you get run over by a bicycle messenger.

MALE-FEMALE DIFFERENCES

Men, experts agree, usually have the edge over women in sports because they naturally have more musculature and strength. But, says Dr. Rodriguez, "Men don't have as much of an edge over women in sports as is believed. They're taller, stronger, and bigger, and their stride is usually longer than a



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woman's. But some women are stronger than some men," he says.

Now, male and female marathoners who run in the middle of the pack are much closer in ability, speed, and training schedules, and any differences are said to stem from individual factors—such as approaches to diet and speedwork—and not gender.

Mary Anne McCoy, 26, who attends the New York Road Runners Club's Tuesday night coed speedwork classes, says that men tend to be faster in speed intervals but women tend to be faster in the marathon.

Some experts attribute this to the fact that women carry more body fat than men, giving them more natural endurance as the metabolism switches from burning mostly glycogen to burning mostly fat. Dr. Rodriguez disagrees. "Extra fat is extra fat, and it's excess weight you could do without," he says. "A man who is carrying more fat than another man wouldn't do better in a marathon. So I don't believe in that theory."

Fat or thin, performance depends primarily on training. "Overall, men still do more mileage than women," says Gillian Beschloss, who trains with men on her twice-weekly long runs with the Warren Street Social & Athletic Club. "But I don't know how more mileage will make you a better runner. I go for quality, not quantity."

> *'The night before the race is not the greatest for sleeping,' says Judith Som, a 45-year-old nurse who has been a runner for eleven years. 'Once, I dreamed that I finished the Marathon and I didn't see the clock.'*

Pat Petersen says that in his experience women can't run as fast as men, but when it comes to mental toughness and the ability to push, he says he doesn't see any difference.

MARATHON COUNTDOWN

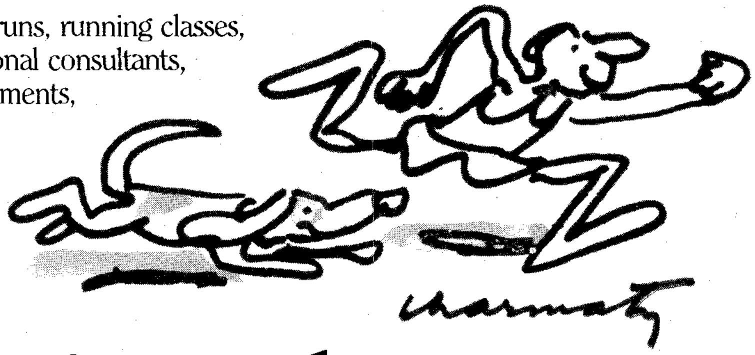
No matter how much training a runner has been through, there are no guarantees when it comes to race day. "You can be perfect up until Marathon Day, and then get sick the day before, or you can be saddled with chronic injuries for months and then run a great race," says Gillian Beschloss, who ran her own best time—2:41—in her first marathon, in 1985. Expectations must go out the window when it comes to a race of this distance, except for one: Expect to be nervous; there's no way around it, as the excitement mounts toward the final countdown.

"I try to forget about it," says Judith Som, who takes off a few days from work toward the end of the week so she can get off her feet. "The night before is not the greatest for sleeping. Once, I dreamed that I finished the Marathon and I didn't see the clock."

Attributing his poor showing last year—103rd overall—to too many radio and TV interviews during Marathon Week, Pat Petersen says he won't be giving as many interviews as he did in '86. "I was so tense and tired from going back and forth all week that I didn't have it when the gun went off," he says.

Another concern of the runners during final preparation is the selection of their race outfits. While many put their names on their shirts, others deliberately refrain.

"I wear the T-shirt of that year's Marathon



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as a good-luck charm, but I don't wear anything with my name on it," says Mary Anne McCoy. "If I heard my name for four hours, I'd go crazy. I'd rather have my number called out."

Last year, Mary-Giselle Rathgeber wore a red Liberty crown, earrings, and makeup. "I wore the crown to celebrate the Statue of Liberty's birthday, but I ended up losing the earrings. I know that wearing makeup when you're exercising isn't great for your skin. But if I wear a little eye shadow and blush, I feel better—and I think I run better, too."

Many runners who belong to a running club will wear their club singlets in the Marathon. Frank Fischl likes to wear something flashy, because, he says, he gets special encouragement from the spectators that way. "After running for twenty miles, you need something," he says.

Every runner who's ever finished the New York City Marathon makes it partly because of the crowds. Christine Boutross says she ignores the spectators at the beginning of the race, so she can concentrate on her goals. "But when you reach 25 miles," she adds, "the only thing that carries you through that finish line is the crowd."

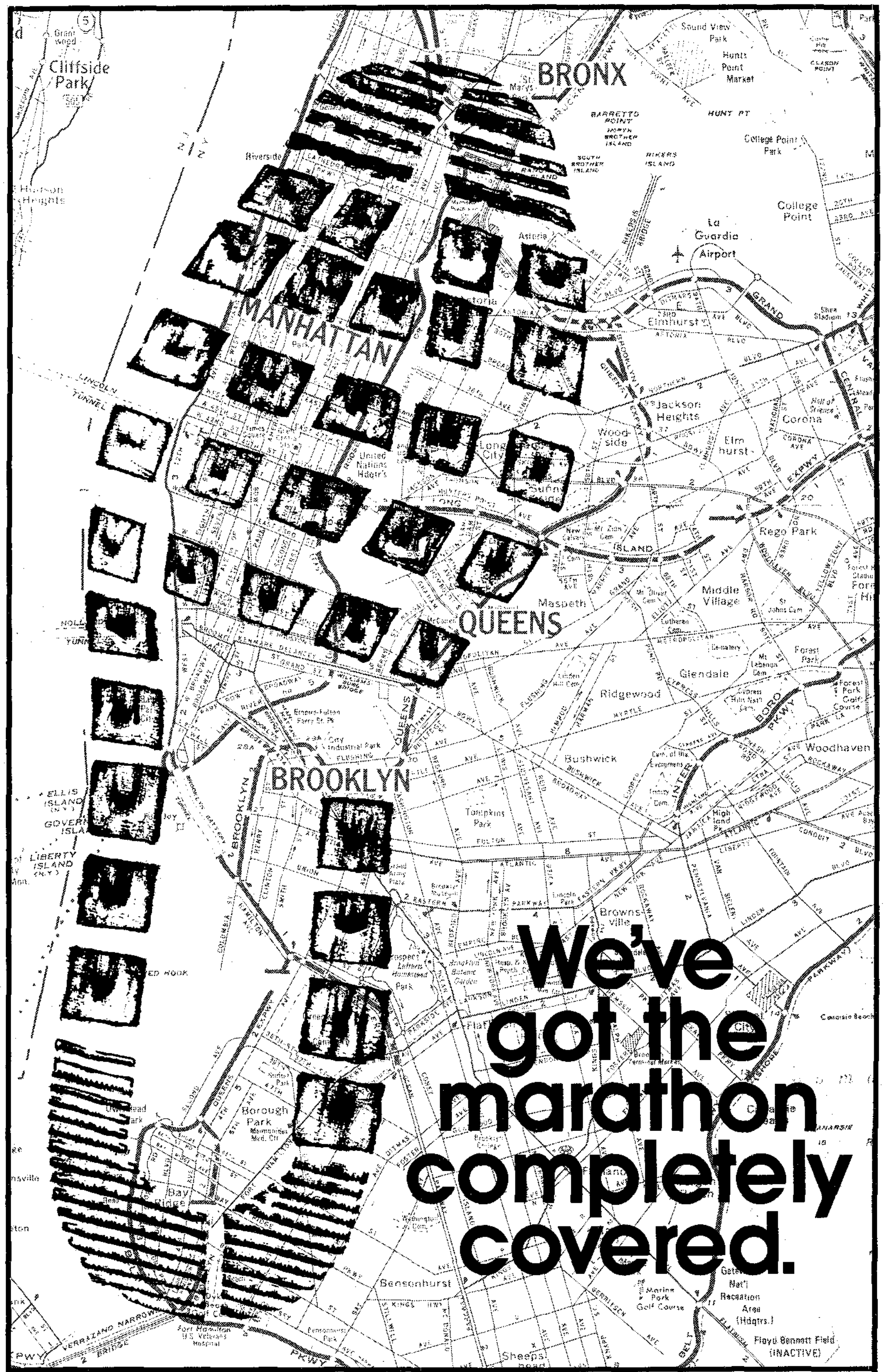
"I have friends with signs in every borough," says Mary-Giselle Rathgeber. She says she used to watch the Marathon while having brunch at Rascals, on First Avenue, but she now prefers to participate. "People are screaming out your name, and the little kids hand out water or slap your hand as you go by."

"I'll never forget the roar as I came off the 59th Street Bridge," says Robin Drucker. "It's the most exciting part of the race, because by then you're getting tired, and it keeps you going." She adds that her goal this year is to just have a lot of fun, and perhaps improve on last year's time of 3:29:30.

According to runners who are veterans of the New York City Marathon, it helps to be flexible with race goals. "You may have to say to hell with the plans, because the unexpected will happen," says Judith Som.

The consensus seems to be: Strive only to finish, not to go all out. "Don't be too hard on yourself, especially if it's your first Marathon," advises Mary Anne McCoy. "Just try to enjoy yourself. It'll all be over in four hours or so."

So there you are, standing at the starting line with 22,000 other jittery runners, waiting for the starting cannon to go off. What should be going through your mind? "Remember all the work you've done," says John Pepe, "because it's about to pay off."



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WHO'S IN THE RUNNING

DEMOGRAPHICS

RUNNERS BY AGE

Age	Men	Women	Total	%
16-19	175	27	202	1
20-29	3,216	1,406	4,622	21
30-39	6,999	1,867	8,866	39
40-49	5,514	945	6,459	29
50-59	1,753	199	1,952	9
60-69	310	42	352	2
70-79	49	3	52	
80+	4	0	4	
Totals	18,020	4,489	22,509	
Percent	80	20		

Oldest man: Noel Johnson, 88
Oldest woman: Lois Schieffelin, 76

PREVIOUS RACE EXPERIENCE

	M	W	Total	%
Have run at least one marathon:	14,051	2,755	16,806	75
First marathon is NYC:	3,969	1,734	5,703	25

NYRRC MEMBERS

	M	W	Total	%
Members	3,316	1,080	4,396	20
Non-members	14,704	3,409	18,113	80

EDUCATION

	M	W	Total	%
High school	2,656	619	3,275	15
College	6,519	2,010	8,529	38
Graduate school	6,680	1,462	8,142	36
Unknown	2,165	398	2,563	11

MARITAL STATUS

	M	W	Total	%
Single	4,974	1,790	6,764	30
Married	10,118	1,795	11,913	53
Separated	288	97	385	2
Divorced	1,029	339	1,368	6
Unmarried couple	339	152	491	2
Unknown	1,272	316	1,588	7

DISTRIBUTION BY STATE

	M	W	Total	%
Alabama	94	26	120	1
Alaska	12	3	15	
Arizona	57	20	77	
Arkansas	36	15	51	
California	823	229	1,052	6
Colorado	298	109	407	2
Connecticut	492	123	615	4
Delaware	46	3	49	
Dist. of Columbia	68	30	98	1
Florida	374	180	554	3
Georgia	235	102	337	2
Hawaii	21	3	24	
Idaho	11	3	14	
Illinois	220	61	281	2
Indiana	89	19	108	1
Iowa	25	5	30	
Kansas	24	6	30	
Kentucky	66	26	92	1
Louisiana	144	30	174	1
Maine	135	15	150	1
Maryland	210	46	256	2
Massachusetts	327	123	450	3
Michigan	244	50	294	2
Minnesota	109	33	142	1
Mississippi	24	10	34	
Missouri	65	10	75	
Montana	7	5	12	
Nebraska	28	7	35	
Nevada	17	5	22	
New Hampshire	92	20	112	1
New Jersey	1,455	397	1,852	11
New Mexico	19	8	27	
New York	4,742	1,458	6,200	38
North Carolina	160	31	191	1
North Dakota	2	0	2	
Ohio	215	47	262	2
Oklahoma	60	16	76	
Oregon	38	22	60	
Pennsylvania	324	89	413	3
Rhode Island	41	12	53	
South Carolina	130	29	159	1
South Dakota	4	0	4	
Tennessee	132	51	183	1
Texas	350	124	474	3
Utah	17	9	26	
Vermont	51	14	65	
Virginia	243	65	308	2
Washington	78	43	121	1
West Virginia	21	5	26	
Wisconsin	90	17	107	1
Wyoming	4	3	7	
TOTALS	12,569	3,757	16,326	
Percent	77	23		

Fifty states plus Washington, DC are represented.

REPRESENTING FOREIGN COUNTRIES

	M	W	Total	%
Argentina	2	1	3	
Australia	25	5	30	
Austria	35	3	38	1
Bahamas	4	0	4	
Bahrain	1	0	1	
Barbados	1	0	1	
Belgium	53	6	59	1
Bermuda	56	6	62	1
Brazil	148	23	171	2
Canada	408	83	491	7
Channel Isles	0	1	1	
Chile	1	0	1	
Colombia	8	1	9	
Costa Rica	44	0	44	1
Denmark	58	12	70	1
Dominican Rep.	2	0	2	
Ecuador	2	0	2	
England	344	37	381	6
El Salvador	1	0	1	
Fed. Rep. Germany	505	65	570	8
Finland	9	1	10	
France	1,299	177	1,476	21
Greece	1	1	2	
Guatemala	42	5	47	1
Guyana	1	0	1	
Honduras	2	2		
Hong Kong	3	2	5	
India	3	0	3	
Iran	2	0	2	
Ireland	55	5	60	1
Italy	703	81	784	11
Jamaica	4	0	4	
Japan	111	37	148	2
Kenya	1	0	1	
Liechtenstein	2	0	2	
Luxembourg	24	10	34	
Malta	1	0	1	
Mexico	608	70	678	10
Monaco	15	9	24	
Mauritius	4	0	4	
Nepal	3	0	3	
Netherlands	317	25	342	5
Netherlands Antilles	15	2	17	
New Zealand	37	21	58	1
Nigeria	1	0	1	
Norway	171	22	193	3
Panama	2	0	2	
Peru	3	0	3	
Philippines	6	2	8	
Poland	1	0	1	
Portugal	7	1	8	
Puerto Rico	218	25	243	3
Scotland	36	5	41	1
Senegal	1	0	1	
Spain	139	8	147	2
St. Kitts & Nevis	1	0	1	
Sweden	305	37	342	5
Switzerland	203	35	238	3
Thailand	0	1	1	
Trinidad & Tobago	13	1	14	
Turkey	5	0	5	
Uruguay	3	0	3	
Venezuela	3	0	3	
Virgin Islands	3	5	8	
Wales	11	0	11	
Yugoslavia	2	0	2	
Zambia	1	0	1	
Zimbabwe	1	0	1	
TOTALS	6,096	831	6,927	
Percent	88	12		

Sixty-eight countries are represented.

HOW MANY YEARS HAVE YOU BEEN RUNNING?

No. of years	M	W	Total	%
1 year	463	186	649	3
2 years	881	344	1,225	5
3 years	1,172	369	1,541	7
4 years	1,259	368	1,627	7
5 years	1,685	527	2,212	10
6 years	1,113	365	1,478	7
7 years	1,094	271	1,365	6
8 years	1,123	327	1,450	6
9 years	747	241	988	4
10 years	2,473	600	3,073	14
11-20 years	3,504	498	4,002	19
More than 20	627	20	647	2
No response	1,879	373	2,252	10

OCCUPATIONS

	M	W	Total	%
Accountant	570	91	661	3
Actuary	26	3	29	
Administrator/ Manager	993	196	1,189	5
Airplane pilot	74	2	76	
Architect	99	14	113	1
Artist	79	57	136	1
Attorney	838	111	949	4
Banker	396	77	473	2
Bartender	52	8	60	
Beautician/ Hairdresser	30	18	48	
Builder	89	2	91	
Business owner	563	63	626	3
Chairman/ President of Company	182	4	186	1
Chef/Cook/Baker	96	13	109	
Civil servant	225	32	257	1
Clergy	67	3	70	
Clerical	95	45	140	1
Computer Programmer/ Analyst	304	64	368	2
Construction	183	10	193	1
Communications	133	19	152	1
Consultant	238	41	279	1
Craftsperson	46	6	52	
Counselor	60	23	83	
Data processing	159	31	190	1
Designer	78	34	112	
Dental assistant/ Lab technician	16	16	32	
Dentist	173	14	187	1
Driver (truck, cab)	115	2	117	1
Economist	114	12	126	1
Editor	57	30	87	
Engineer	925	49	974	4
Electrician	95	0	95	
Federal agent	60	12	72	
Filmmaker	35	6	41	
Financial analyst	134	26	160	1
Firefighter	130	3	133	1
Flight attendant	40	28	68	
Gamekeeper/ Forest service	12	2	14	
Health-related occupation	175	124	299	1
Homemaker	9	285	294	1
Investment broker	89	9	98	
Insurance agent/ broker	181	24	205	1
International	52	14	66	
Laborer	147	5	152	1
Librarian	20	21	41	
Machinist	79	4	83	
Manufacturer	136	5	141	1
Marketing/ Advertising	324	103	427	2
Mathematician	13	0	13	
Mechanic	163	0	163	1
Musician	48	14	62	
Newsperson	21	4	25	
Nurse	32	248	280	1
Nutritionist	10	23	33	
Performing artist	19	20	39	
Pharmacist	60	7	67	
Photographer	52	9	61	
Physical therapist	37	34	71	
Physician	640	53	693	3
Police/Law enforcement	240	20	260	1
Politician	16		16	
Postal employee	137	11	148	1
Printer/Press	64	3	67	
Psychologist	78	30	108	
Psychotherapist	44	14	58	
Production person	48	11	59	
Publisher	50	16	66	
Public relations	55	32	87	
Radio/TV	83	18	101	
Real-estate agent	184	31	215	1
Recreation worker	28	19	47	
Research analyst	39	16	55	
Retail trade	132	42	174	1
Retired	107	17	124	1
Sales manager	417	35	452	2
Scientist	225	37	262	1
Salesperson	453	115	568	3
Secretary	14	216	230	1
Security guard	36	0	36	
Social worker	78	42	120	1
Stockbroker	118	18	136	1
Student	539	227	766	3
Systems analyst	102	24	126	1
Teacher	724	414	1138	5
Unemployed	44	14	58	
U.S. Military Services	130	10	140	1
Urban planner	25	1	26	
Waiter/Waitress	72	21	93	
Wall Street	130	42	172	1
Writer/Journalist	121	38	159	1
Other	3,599	782	4,381	19

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SOMETHING MILD

"...In the first episode of *Trying Times,* there's enough talent to start a revolution, but the natives are merely restless..."

LET'S TALK CUTE. ORDINARILY, I HATE cute. Some of us moved to New York because imperial cities, by definition, aren't cute. But this was before y-persons. Cute is one of the two faces of yup. (The other face is greed.) In **Trying Times**—a series of six original half-hour comedies on public television on Sunday nights from now through November 22 (10 to 10:30 P.M.)—many handsome and talented y-persons are frantically cute. Often enough to keep us hoping for more, their cute exceeds itself, arriving somewhere that's almost serio-wacky. This isn't Chekhov or Ibsen, or even Harold Pinter, but it isn't *I Married Dora* either.

Take, for example, "A Family Tree" (October 18), the first installment of *Trying Times.* It is written by Budge Threlkeld and Beth Henley (*Crimes of the Heart*). It is directed by Jonathan Demme (*Something Wild, Stop Making Sense,* and *Swimming to Cambodia*). It stars, among others, Rosanna Arquette (*After Hours* and *Desperately Seeking Susan*) and David Byrne (Talking Heads). There's enough talent here to start a revolution, but the natives are merely restless.

Arquette, who wants to be an astronaut, finds herself instead trapped with the sort of twitchy bourgeois family—full of bad manners and bad faith—that American literature loves to hate. She is the surprise and unwelcome guest at an anniversary party for Hope Lange and Robert Ridgely, parents of her medical-school boyfriend, John Stockwell. For Lange, every surprise is an ambush. Ridgely has just been fired. Their daughter, Tracy Brooks-Swope, makes a career of regretting her wedding to an egregious David Byrne, who is despised even by his own son (Reggie Call). Gramps (John Steadman) drinks moonshine and nurses a Borgia grudge.

Before poor Rosanna incautiously consumes the last slice of the anniversary pie, and after she has caused an upstairs sink to overflow, she drops Lange's brand-new diamond ring down the garbage disposal, and Ridgely mangles his fingers fishing for it, and Byrne smokes a cigar and makes a pass, and Gramps packs his bags and his applejack, and we see ignited to a bonfire all the combustible animosities and cannibalisms of a family only R. D. Laing could possibly find amusing.

Well, you think of Woody Allen's *Interiors,* and Jules Feiffer's *Little Murders,* and the punitive, subversive nastiness in *Desperately Seeking Susan* and *Something Wild*—if yup is a Janus face of cute and greed, there is violence in its underbelly—and you've got to wonder what happened here to people who know better and worse. They let us off too easily.

Part II of *Trying Times*—Wendy Wasserstein's "Drive, She Said" (October 25)—is less ambitious and a lot funnier. Teri Garr, who has worked in the movies for Steven Spielberg, Mel Brooks, and Carl Reiner, works here for Sheldon Larry (*Monty Python's Flying Circus*) as a tenured professor of art history and author of the definitive book on Fabergé, *Egg-Painter to the Czars.* Her intellectual boyfriend, George (Lyman Ward), abandons her for a TV actress in hot pants, played by Catherine Bach of *The Dukes of Hazzard.* Bach knows how to insinuate her slinky self in and out of expensive cars. Garr, on the other hand, can't even drive. She may be liberated, but she's also stuck.

She discusses options with her motherly analyst, Ruth Springford. They include squash, lessons in Portuguese so she can go to Rio like Jane Pauley of the *Today* show, and artificial insemination. Once, she dreamed that "I unraveled the double helix in my Maidenform bra"; now all she wants is "a wood-paneled station wagon just to drive around town changing lanes, with five blonde daughters and two sheepdogs." And so she learns to shift for herself from a hirsute driving instructor, Ron Silver (*Silkwood* and *Garbo Talks*), who secretly has a graduate degree in economics.

Never mind what happens next, and whether or not it's good for feminism. Teri Garr, mordant or bemused, with Wasserstein's nifty one-liners and a little soundtrack help from the Beatles and the Beach Boys, is agreeably giggly. It's just that the average rerun of *Mary Tyler Moore* is likewise. And equally cute. *Trying Times* has four more plays and a world of talent to play with in its next month of Sundays, and I hope to hear, on public television for heaven's sake, at least the occasional strangled scream.

DOWN THE DRAIN: *David Byrne and Rosanna Arquette (far right) help a family fall apart.*

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Photograph by Donal Holway.

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a six-part PBS series on Tuesday night October 20 through November 24, 9 to 1 P.M.—as the MIT physicist romps all ove the map of modern science. Television i usually good to science, because there' so much intricate design to look at tha we've never seen before and couldn't b seeing at all—much less in explosive color—unless we had telescopes and electron microscopes. And Morrison's a American original, a kind of leprechau among the mysteries, a benign and passionate sun-crazed prophet, sometime hoarse and sometimes squeaky, but always a *fan* of Galileo and Newton an the rest of the little-boy Fausts wh changed our mindscape.

Confined for the most part to a motorized wheelchair because of childhoo polio, he nonetheless swoops an pounces, as shifty as Doppler, as full o curves as Einstein. He will get to the bottom of things, but he also promotes hi wonderworks as radical art—anothe sort of painting and another literature Like the best art, the best science allow a more complicated pleasure. So follow Morrison out to the rings of Saturn or inward to the single spore that "amplifies" itself in your tomato mold. He visits volcanoes, vacuum ovens, and a blackness at the heart and on the edges of the still-unknowable universe. We meet astronomers, geologists, "applied biochemists" like Julia Child, magicians, penguins, and "the blue-green dot" of the naked atom. It's a wonderful trip in space-time.

In brief: David Gordon's Made in U.S.A. (*Great Performances;* Friday, October 23; 9 to 10 P.M.; PBS) is a delight. Baryshnikov eats an apple, talks about Walt Disney and Joseph Stalin, plays a cowboy and a clown, and makes fun, with music by Hector Berlioz, of famous murders. This is ballet about as de-solemnized as it's ever going to get. . . . **Have His Carcase** (*Mystery;* Saturdays, October 24 through November 14; 9 to 10 P.M.; PBS) is the second of three Dorothy Sayers–Lord Peter Wimsey mini-series this season—and a good deal more satisfying as a whodunit than the first—with the splendid Harriet Walter as Harriet Vane, playing fair with abundant clues the clever people in my household failed to heed and afterward groaned about. (Pay close attention to the blood.). . . **Bay Coven** (Sunday, October 25; 9 to 11 P.M.; NBC) is a new low in High Concept: yuppies versus witchcraft. Pamela Sue Martin of *Dynasty* and Tim Matheson of *Animal House* buy a mansion on remote Devlin Island off the usual New England coast, where they are surrounded by James Sikking of *Hill Street Blues*, Barbara Billingsley of *Leave It to Beaver*, Woody Harrelson of *Cheers*, and Susan Ruttan of *L.A. Law*. The dog dies first. His name is Rufus. ■

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Date: Wednesday, October 28
Time: 7:30 — 9:00 pm, reception to follow
Place: Uris Auditorium, 1300 York Avenue, New York City
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MATING DANCE

> "...Lanford Wilson has settled for a handsome crazy quilt of jokes and an abrasiveness tear-jerkingly drifting into mellowness..."

A MAN AND A WOMAN: *Joan Allen and John Malkovich in* Burn This.

LANFORD WILSON SEEMS TO ME AT PRESENT our soundest, most satisfying dramatist. He is more disciplined and dependable than Sam Shepard; more various and productive than Tina Howe, Marsha Norman, David Rabe; less autobiographically obsessed than any number of others; and far less quirky, mean-spirited, puny than David Mamet. He writes with a humanistic concern for all kinds of people, the ability to absorb and convey all manner of vocations and activities, a true curiosity about life, and no discernible fixations clouding his vision. To people who want eccentricity or mania from their playwrights, he may seem a bit bland; to those who value comprehensiveness, comprehension, and compassion, his pre-eminence is perspicuous.

In recent years, there have been three Off Broadway Wilson revivals so good and so well done that they deserved to reach Broadway, if only Broadway deserved them: *Serenading Louie, Balm in Gilead,* and *Lemon Sky.* Wilson's latest work, **Burn This,** has every ingredient needed to make it a commercial success on Broadway, which is the very thing, I'm afraid, that makes it a much lesser play. The customary Wilson blend of humor and seriousness, of bristliness and pathos is there all right, but so is a conscious or unconscious desire to offer something for everybody, to make everyone go home well fed, well edified, and thoroughly unchallenged. For almost three hours, Wilson gives us facets of insight and fascination that do not coalesce into a hard diamond of truth and revelation, as in so many of even his second-best plays.

The aim is to show two complex persons with serious impediments to feeling and commitment groping toward each other. One is the dancer and fledgling choreographer, Anna; the other is Pale, the weird and violent brother of Anna's apartment mate and dance partner, who, with his male lover, has just died in a freak accident. As the play opens, Anna and her other roommate, the homosexual adman Larry, have just returned from the midwestern funeral, where the dead young man's family provided material for oodles of wry jokes, which they now share with Burton, Anna's very rich, cynical screenwriter boyfriend, who has rushed over to comfort the badly shaken young woman. She, by the way, is the only character with a last name—Anna Mann, which makes me wonder whether it is a pun on Anyman and the play an updated morality; but this line of inquiry is not encouraged by the proceedings.

We have, on the one hand, a triangle play—Anna, Pale, Burton—and, on the other, a study of odd, contemporary people interacting suspiciously, jokily, vehemently. What diminishes the piece is that, for once, Wilson offers us only incidental, casual glances into the worlds of the characters: dance, restaurant management (Pale's job), screenwriting, advertising, and homosexuality. There are flashes of comic perception, but they are a far cry from the illumination Wilson has achieved elsewhere with a highly charged, poetic empathy. Thus Larry is not even allowed any homosexual involvement, and serves only as a charming, wisecracking sideliner and occasional plot device.

Furthermore, we do not really get to understand why Anna chooses Pale over Burton. The problem is partly that their main attraction is sexual, something very hard, if not impossible, to convey in dramatic terms. We do not see them evolve and grow toward each other with any compelling dynamic; indeed, the scenes that bring Pale onstage are mostly showcases for his bizarre and contradictory personality, and here John Malkovich, who portrays him, may do more harm than good. Long-haired and always at odds with his unruly tresses, gun-toting and irascible but also tender and intuitive, illiterate yet composing tone poems in the shower in the style of Shostakovich, hating his wife, who left him long ago taking along their two children, but struggling against his anger to humanize his feelings for Anna—this Pale is not easy to embody.

But Malkovich, oozing a zonked sensitivity or sensitive zonkedness, gives at least one and a half performances where one would do, expertly wallowing in all conceivable and several inconceivable mannerisms. His pauses, sudden changes of tempo, eerie inflections, tigerish pacing and pouncing, explosions followed by catatonia, though of considerable histrionic, and even greater clinical, interest, are not so much an enactment as a manhandling and mauling of the role. This is Steppenwolf theater bordering on werewolf. By contrast, Joan Allen is wonderfully various and unstinting without

Photograph by Martha Swope.

osing control and, though rather too tall or a ballet dancer, possessed of all the rue dimensions of humanity. Jonathan Hogan's blondined, lemon-voiced, tentacle-fingered, cadaverous Burton is not ny idea of jaded yet self-assured virility; but Lou Liberatore, an easeful and endearing Larry, under perfectly timed one-liners, conveys something deeper.

Marshall W. Mason has directed with equally cogent attention to detail and overarching shape, and is guilty only of tolerating Malkovich's excesses. John Lee Beatty's loft is marvelously archetypal and is, like Laura Crow's careful costumes, enhancingly lighted by Dennis Parichy. But Lanford Wilson has not fully worked out his characters—how could the feckless, combative Pale hold down a tyrannically demanding, vacationless, seventeen-hour-a-day job for eighteen years?—and has settled for a handsome crazy quilt of jokes, some troubled atmosphere, and abrasiveness tear-jerkingly drifting into mellowness in what is really *The Voice of the Turtle* for the eighties. I don't begrudge Wilson the success he'll doubtless reap, but I wish it were with a play other than *Burn This.*

YEARS AGO, ON THE CAVETT SHOW, MORT Sahl, after a misogynistic tirade, asked me if I had met any intellectuals among women. I said something like "Rather more than among stand-up comics," whereupon, in the ensuing station break, he threatened to destroy me if I continued along those lines. I did, and he didn't. Since one cannot help entertaining some warm feelings for people who make such grand, quixotically unfulfilled promises, I checked out **Mort Sahl on Broadway!**, no matter how much I disapprove of turning even a theater named after Neil Simon into a hypertrophic nightclub.

Sahl is pretty much as I remembered him, only going on at greater length. There is still the folded newspaper rubbing against his nice light-blue sweater, making me apprehensive about his cleaning bills. Out of some 105 minutes of intermissionless political palaver, studded with the occasional (actually rather frequent) jibe at women or Hollywood, some fifteen or twenty minutes are salvageable satire, the rest self-indulgence, particularly dispiriting when accompanied by Sahl's own uproarious laughter. Compared to this, placing the *Times* building on 45th Street and having *Ordinary People* coincide with Gary Hart's first bid for the presidency are forgivable peccadilloes.

I like such remarks as: the Democrats, having been let down by Hart and Biden, "can hardly wait to be let down by Jesse Jackson—'I have a scheme' " and "What's the good of humor if it cannot hurt someone?" But a mile-long narrative about Mr. and Mrs. Sahl as dinner guests at the White House, despite all of Hollywood's urging them not to attend, is not much more fun for being, I daresay, almost wholly fiction. It is good that Sahl (I presume) sends out his pants, too, each time he has that sweater cleaned: They had an admirable crease and were often the sharpest thing on the Plymouth's stage.

Late Nite Comic IS A MUSICAL VERY possibly unmatched for incompetence and unendearing amateurishness. Allan Knee's book has a few jokes (e.g., "I've got an education from an Italian university—Watsamatta U.") and absolutely no invention. The music by Brian Gari is recognizable as such only because it is performed on known instruments, while his lyrics prove that, in the wrong hands, a rhyming dictionary can do almost as much harm as a gun. The cast, save for Robert LuPone, seems to come not from Equity but from the five-and-dime. *Late Nite Comic* should not see the dawn. ■

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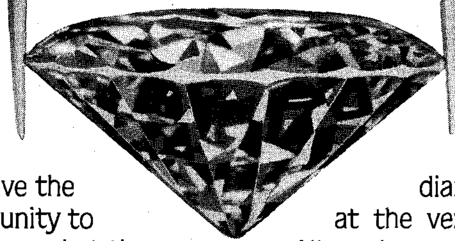

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BY LEONORE FLEISCHER

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here $2,000; black-and-white sheared-beaver jacket (size 12), retail $3,800, here $2,500; three seven-eighths-length swing coats in black lamb leather with fox tuxedo and cuffs (fit sizes 14–20), retail $2,700, here $1,295; lynx-dyed fox coat, retail $4,800, here $2,500; natural let-out Finnish fitch coat (size 14/16), retail $7,500, here $4,800. For men: male-mink polo coat (size 38/40), retail $5,000, here $2,500; long-haired-beaver polo coat (size 42), retail $5,000, here $2,000. Also, leather bomber jackets and more. Free appraisal, monogram, and first summer's storage. A.E. accepted; checks accepted (merchandise held until they clear); all sales final. *Private Label Sales, 305 Seventh Ave., at 27th St., eleventh floor (255-5140); Mon.–Sat. 10 a.m.–6 p.m.; through 10/24.*

HIGH-TECH TABLETOP

HERE IS TABLEWARE BY CONTEMPORARY designers and architects at very low prices, including discontinued items, overstock, prototypes, and some seconds. From Swid Powell: Meier, Tigerman and Stern, and Robert Venturi 9-in. and 12-in. plates, retail $38 and $52–$150, respectively, here $10 and $20–$50; Hollein and Bellosillo four-piece table settings, retail $140, here $50; Venturi double old-fashioned and highball glasses, retail $35, here $10; Holl patina candlesticks, retail $350 each, here $175. Meier silver plate includes: picture frames, retail $180–$325, here $50–$150; candlesticks, retail $280 each, here $150. From Alessi: silver-plate tea service, retail $1,700, here $800; espresso-makers, retail $200, here $45–$75; salt-and-pepper mills, retail $60, here $30; kettles, retail $100–$175, here $35–$75. Also, halogen desk lamps, flatware, and more. M.C., V., checks accepted; all sales final. *Swid Powell/Alessi, Embassy C and D suites, Summit Hotel, 569 Lexington Ave., at 51st St. (752-7000); Fri. noon–6 p.m. and Sat. 10 a.m.–6 p.m.; 10/23 and 24 only.*

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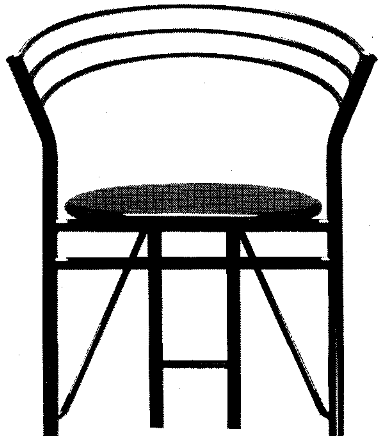
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THIS CARNEGIE HALL FITNESS STUDIO, attended by media stars and models, uses aerobic and anaerobic sports-training techniques—such as bench stepping and free-weight lifting—in a one-hour full-body workout, focusing on legs, stomach, and upper body. Attend the first class (by appointment) free. First-time participants get 20 percent off the ten- or twenty-class packages, were $110 and $200, respectively, now $88 and $160. Phone for a schedule. Checks accepted; no credit cards. *Ron's C-57, 154 West 57th St., ninth floor (315-2424); through 12/1.*

A BOOKISH AFFAIR

THE PROCEEDS FROM THE HUDSON GUILD Book Fair support programs and services for Chelsea-area residents. There are over 50,000 new, used, and rare books; most are priced between 25 cents and $2. On Friday, Saturday, and Sunday, admission is free; for the Thursday-evening preview, admission is $3 and books are twice the marked price; on Sunday, they are half the marked price. Cash only; all sales final. *The Hudson Guild Book Fair, 441 West 26th St. (760-9800); Thurs. 5–8 p.m., Fri. 1–8 p.m., Sat. 11 a.m.–5 p.m., and Sun. noon–5 p.m.; 10/22–25 only.*

HISTORICAL FINDS

THIS MUSEUM SHOP'S SALE FEATURES blue-spackle and American folk-art ceramics. Mugs, were $9.95, now $6.50; pitchers, were $20.95, now $13.95; baking dishes, were $19.95–$22.95, now $12.95–$14.95. Porcelain desk sets with botanical design include: desk pad, was $90, now $60; pencil cup, was $34, now $22. Cast-iron mechanical banks, were $17 and $18, now $12 and $12.50; wood birdhouses, were $27, now $17; 63-in.-sq. French tablecloths, were $56.25–$67.50, now $36–$43; limited-edition Jackie Robinson baseball shirts, were $125, now $95; sachets, were $4.50–$18, now $2.25–$9. Also, books, posters, notecards and postcards, baseball cards and pennants, and more. M.C., V., checks accepted; all sales final. *The New-York Historical Society, 170 Central Park West, near 76th St. (873-3400); Tues.–Sat. 10 a.m.–5 p.m. and Sun. 1–5 p.m.; through 10/25.* ■

A Complete Entertainment Guide for Seven Days Beginning

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THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. west of Sixth Ave. (431-1590). #1—10/21-11/3: *A Death in the Family; Jewel's Darl.* #2—10/16-29: "The Maysles." 10/21: *Islands; Grey Gardens.* 10/22-24: *Islands; Running Fence; Christo's Valley Curtain.* 10/25: *Islands; Vladimir Horowitz, The Last Romantic; Ozawa.* 10/26-27: *Islands; Salesman.*

2. THALIA SOHO—Vandam St. west of Sixth Ave. (675-0498). 10/21: *The Life and Times of Judge Roy Bean; A Walk With Love and Death.* 10/22: *Last Tango in Paris; Diva.* 10/23-24: *Mean Streets; After Hours.* 10/25: *The Magic Flute; The Barber of Seville.* 10/26: *The Official Story; State of Siege.* 10/27: *Carmen; I Love You.*

3. ESSEX—Grand St. at Essex. St. (982-4455). *The Outing; Hello Mary Lou: Prom Night II.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. (674-2560). #1—*20th International Tournee of Animation.* #2—*Vera.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*The Big Easy.* #2—*Too Outrageous!*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *Like Father Like Son.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Weeds.* #2—*Surrender.* #3—*Man on Fire.*

8. THEATRE 80—St. Marks Pl. west of First Ave. (254-7400). 10/21: *Forsaking All Others; Mannequin* (1937). 10/22: *Rififi; Shoot the Piano Player.* 10/23-24: *The Man Who Never Was; The Spy Who Came In From the Cold.* 10/25: *The Paradine Case; North By Northwest.* 10/26: *The Magic Flute; Smiles of a Summer Night.* 10/27: *Ball of Fire; Lady of Burlesque.*

9. CINEMA VILLAGE—12th St. east of Fifth Ave. (924-3363). 10/21-22: *Tracks; Easy Rider.* 10/23-24: *That Obscure Object of Desire; The Milky Way.* 10/25: *The Conformist; Time of Indifference.* 10/26-27: *Salvation!; Wise Blood.*

10. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*No Way Out.* #2—*Dancers.*

11. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Matewan.* #2—*Wish You Were Here.* #3—*My Life as a Dog.* #4—*The Whistle Blower.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Three O'Clock High.* #2—*Dirty Dancing.* #3—*Someone to Watch Over Me.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *The Princess Bride.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Surrender.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Best Seller.* #2—*No Man's Land.* #3—*Fatal Attraction.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Someone to Watch Over Me.*

42nd–60th Streets

30. WARNER—Seventh Ave. bet. 42nd–43rd Sts. (764-6760). *Someone to Watch Over Me.*

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*The Sicilian.* #2—*Hello Mary Lou: Prom Night II.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway (869-8340). *Best Seller.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Big Shots.* #2—*Surrender.* #3—*Like Father Like Son.* #4—*Suspect.* #5—*The Principal.* #6—*Near Dark.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (757-2408). Through 10/23: *Baby Boom.* Opening 10/24: *The Killing Time.*

35. MOVIELAND—Broadway at 47th St. (757-8320). Through 10/23: *Three O'Clock High.* Opening 10/24: *Prince of Darkness.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Stakeout.* **EMBASSY 3**—*No Way Out.* **EMBASSY 4**—*Man on Fire.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*The Outing.* #2—*RoboCop.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *The Princess Bride.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Chuck Berry Hail! Hail! Rock 'N' Roll.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Man on Fire.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *The Right Hand Man.* **CARNEGIE SCREENING ROOM—**(757-2131). *Long Live the Lady.*

44. SUTTON—57th St. east of Third Ave. (759-1411). Through 10/23: *Surrender.* Opening 10/24: *Positive I.D.*

45. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Dogs in Space.*

46. NEW CARNEGIE—57th St. east of Broadway (582-4582). *The Princess Bride.*

47. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). Through 10/23: *Big Shots.* Opening 10/24: *The Sicilian.*

48. PLAZA—58th St. east of Madison Ave. (355-3320). *Dancers.*

49. PARIS—58th St. west of Fifth Ave. (688-2013). *Maurice.*

50. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *House of Games.*

51. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Orphans.* #2—*Someone to Watch Over Me.*

52. BARONET—Third Ave. at 59th St. (355-1663). *Hope and Glory.* **CORONET—***Barfly.*

53. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *No Way Out.*

54. CINEMA I—Third Ave. at 60th St. (753-6022). *Dark Eyes.* **CINEMA II—**(753-0774). *The Whales of August.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Suspect.* #2—(832-2720). *Like Father Like Son.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Princess Bride.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Baby Boom.* #2—Through 10/23: *Three O'Clock High.* Opening 10/24: *No Man's Land.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *I've Heard the Mermaids Singing.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Fatal Attraction.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Like Father Like Son.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*No Way Out.* #2—*Too Outrageous!*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—Through 10/23: *Man on Fire.* Opening 10/24: *Pumpkinhead.* #2—Through 10/23: *Best Seller.* Opening 10/24: *Prince of Darkness.*

68. CINEPLEX ODEON 86TH STREET TWIN—86th St. at Lexington Ave. (289-8900). #1—*Someone to Watch Over Me.* #2—*Three O'Clock High.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Fatal Attraction.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Jean de Florette.* #2—*My Life as a Dog.* #3—Through 10/22: *Wish You Were Here.* Opening 10/23: *The Funeral.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Tampopo.* #2—*The Mozart Brothers.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700).*Barfly.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*The Princess Bride.* #2—Through 10/23: *The Big Easy.* Opening 10/24: *No Man's Land.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Baby Boom.* #2—*Like Father Like Son.* #3—*Weeds.* #4—*House of Games.* #5—*No Way Out.* #6—*Dancers.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Someone to Watch Over Me.* #2—*Matewan.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *Too Outrageous!*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Hello Mary Lou: Prom Night II.* #2—*Blue Monkey.* #3—*The Principal.* #4—*The Outing.* #5—*Hellraiser.*

91. NOVA—Broadway nr. 147th St. (862-5728). *The Outing; Hello Mary Lou: Prom Night II.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*The Outing.* #2—*Hello Mary Lou: Prom Night II.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: *Grand Canyon—The Hidden Secrets* and *Chronos:* Daily at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, and 3:30, Wed., Fri.–Sun. at 4:30. Double features: $5.50; senior citizens $4.50; children $3: *Grand Canyon—The Hidden Secrets* and *Chronos:* Fri–Sat. at 6 and 7:30.

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). $6; students and senior citizens $5. Through 12/12: "Merchant-Ivory's India: A 25th Anniversary Tribute." Films by the team of Ismail Merchant, James Ivory, and Ruth Prawer Jhabvala. 10/21 at 3: *Hullabaloo Over Georgie and Bonnie's Pictures* (1978, U.K.); at 7: *The Sword and the Flute* (1959, U.S.). 10/23 at 3: *The Courtesans of Bombay* (1982, U.K.); at 7: *The Mahatma and the Mad Boy* (1972, U.S./India).

ASIAN AMERICAN CHILDREN'S FILM SERIES—Chatham Square Library Library, 33 East Broadway (964-6598). Free. 10/21 at 4 and 10/24 at 2:30: *Tillie, The Unhappy Hippopotamus; The Chinese Word for Horse; Crow Boy; Chinese Shadow Play.*

CATHEDRAL OF ST. JOHN THE DIVINE—Amsterdam Ave. at 112th St. (316-7563). $5. Through 12/9: "Fall Series of Silent Films." 10/26 at 7 and 9: *Dr. Jekyl and Mr. Hyde* (1920), dir. John S. Robertson, with John Barrymore. All films accompanied by live organ music by Lee Erwin.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. (787-2755). Donation $2.50; senior citizens $1; free popcorn. 10/21 at 7:30: *How to Murder a Rich Uncle* (1957), dir. Nigel Patrick, with Charles Coburn and Anthony Newley.

CINEMA ITALIA ROBERTO ROSSELLINI—Carnegie Screening Rm, 7th Ave. at 56th St (757-2131). Through 10/24: *Long Live the Lady,* (1987), dir. Ermano Olmi, in junction with the Italy On Stage Festival.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. 10/22 at 8: *Johnny Guitar* (1954), dir. Nicholas Ray, with Joan Crawford and Sterling Hayden. 10/23 at 8: Mark Daniels presents *The Influence of Strangers* (1986). 10/24 at 8: "Interfilm Super 8MM Festival": Films From *Kino Eiszeit*, includes *Final Cut*, dir. Matthias Muller; *Testamento Mori*, dir. Michael Brinntrup; *Zentrifuge*, dir. Katarina Peters. 10/25 at 8: Films From *Kino Eiszeit* II: *O.K. Der Moderne Tanz* (1981), dir. Christoph Dreher and Heiner Muhlenbrock; *Egomania* (1986), dir. Christoph Schlingensief, with Tilda Swinton and Udo Kier.

COLUMBIA UNIVERSITY—School of Law, Room A, 435 W. 116th St. (280-4643). $25 Series Ticket. Sundays at 2: "Re-Viewing the Avant Garde": Critic J. Hoberman leads discussion of avant-garde culture. 10/25 at 2: *The Ballad of Sexual Dependency*, dir. Nan Goldin.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50; Through 10/23: "Cinéma Du Réel Festival From the Pompidou Center." 10/21 at 12:30 and 8:45: *Le Président* (1985, Poland), dir. Andrej Fidyk and *Joe Polowsky: An American Dreamer* (1986, West Germany), dir. Wolfgang Pfeiffer; at 3:15 and 6: *Le Train du sud* (1985, Egypt), dir. Awad Choukry and *Vie de passage* (1987, France), dir. Eyal Sivan. 10/22 at noon and 6: *We Were So Beloved* (1986, U.S.), dir. Manny Kirscheimer and *My Life for Zarah Leander* (1985, U.S.), dir. Christian Blackwood. 10/23 at 1 and 5: *French Concession* (1986, France), dir. Régis Debray; at 2 and 6: *Prisoners* (1986, U.S.), dir. Jonathan Borofsky and Gary Glassman; at 2:30 and 6:30: *Cité de la Muette* (1986, France), dir. Jean-Patrick Lebel. 10/27 at 12:30, 3:15, 6, and 8:45: *Thérèse* (1986), dir. Alain Cavalier.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. Through 11/1: Tue. noon–8, Wed.–Fri. noon–5, Sat.–Sun. 11 a.m.–6, continuous: "Woody Vasulka: The Art of Memory."

JAPAN SOCIETY—333 E. 47th St. (752-3015). $5; senior citizens and students $4: Through 11/13: "New Films From Japan." 10/23 at 6:30: *Laputa* (1986), dir. Hayao Miyazaki, animation, dubbed in Eng. 10/22 at 7: "Japan á la Mode": *Tampopo,* dir. Juzo Itami.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Free with museum admission. 10/25 at noon: "Screenings From the National Jewish Archive of Broadcasting": *Israel, Land of Miracles* (1963); *Fifty First State* (1974); *Day at Night* (1974); *The Dick Cavett Show With Larry Rivers* (1977). 10/25 at 3: *The Life of Emile Zola* (1937), dir. William Dieterle, with Paul Muni.

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room: Through 10/31 at 1: "Tony Oursler Retrospective"; at 2: *The Double (Gender/Sexuality)*, includes work by Kathy Acker, Ed Bowers, and Lisa Guido; at 3:30: *Dance/Music*, includes work by Tom Bowes, Bill T. Jones, and Ed Rudolph; at 4:30: viewing by request.

THE KNITTING FACTORY—47 E. Houston ST. (219-3055). $3. Through 11/30, Mondays at 8: "Films before Jazz." Independent film shorts.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution $4. "Personal Cinema Program." 10/23: "Funnel Program No. 3," includes *Elephant Dreams* (1987), dir. Martha Davis; *Is. This* (1985), dir. Villem Teder; and *Fat Film* (1987), dir. Michael Hoolboom; *Ville? Quelle Ville?* (1984), dir. Midi Onodera; *My Own Western* (1983), dir. Mickey Fontana; *The Bird and the Bee* (1985), dir. Stephan Niblock; *All in the Mind* (1987), dir. David Bennell; *Montana Shuffle* (1976), dir. Adam Swica; *Left Wing Right Wing* (1984), dir. Judith Doyle; *Down On Me* (1980), dir. John Porter. 10/24: screening of works by Abigail Child: *Is This What You Were Born For?* (1981–87); *Prefaces* (1981); *Mutiny* (1982); *Covert Action* (1984); *Perils* (1985); *Mayhem* (1987).

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.–Sat. noon–5, Tue. noon–8. Through 2/6/88: "Jackie Gleason: The Great One." Includes clips from *Calvacade of Stars* and *The Honeymooners.* Through 12/26, Sats. at 12:30: screenings for children.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 1/4/88: "Paramount Pictures: 75 Years." 10/23 at 2:30: *Stella Maris* (1918), dir. Marshall Neilan, with Mary Pickford and Conway Tearle; at 3: *The Squaw Man* (1914), dir. Cecil B. De Mille and Oscar Apfel, with Dustin Farnum and Winifred Kingston. 10/24 at 2:30: *True Heart Susie* (1919), dir. D.W. Griffith, with Lillian Gish and Robert Harron; at 5:30: *Humoresque* (1920), dir. Frank Borzage, with Vera Gordon and Alma Rubens. 10/25 at 2:30: *The Testing Block* (1920), dir. Lambert Hillyer, with William S. Hart and Eva Novak; at 5:30: *Miss Lulu Bett* (1921), dir. William De Mille, with Lois Wilson and Milton Sills. 10/26 at 3: *Male and Female* (1919), dir. Cecil B. De Mille, with Thomas Meighan and Gloria Swanson. 10/27 at 3: *Les Amours de la Reine Elisabeth* (1912), dir. Louis Mercanton, with Sarah Bernhardt and Lou Tellegen. Through 1/3/88: Video Viewpoints Symposium: Bill Viola: Installations and Videotapes, includes *Reasons for Knocking at an Empty House* (1983), *Room for St. John of the Cross* (1987), *Extended Temporalities* (1987). **Titus Theater 2:**10/22 at 3: "What's Happening": *A Woman is a Risky Bet: Six Orchestra Conductors* (1987), dir. Christina Olofson; at 6:30: (See 10/22 at 3). 10/26 at 6:30: "Cineprobe." An Evening With Su Freidrich: *Damned if You Don't* (1987); *Gently Down the Stream* (1981).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 10/21 at 8: *A Test of Love* (1984, Australia), dir. Gil Brealey, with Drew Forsythe. 10/22 at 8: *Ten Days That Shook the World* (1928, USSR), dir. Sergei Eisenstein and Grigori

Alexandrov, with live piano accompaniment by Harry Weiss. 10/23-24 at 8 and 10, 10/25 at noon, 5, 7, and 8:45, and 10/26 at 8: *The Good Father* (1986, Great Britain), dir. Mike Newell, with Anthony Hopkins and Harriet Walter. 10/27 at 8: *Sleepwalk* (1986, West Germany/U.S.), dir. Sara Driver, with Ann Magnuson and Suzanne Fletcher.

NEW YORK HALL OF SCIENCE—47-01 111th St., Corona, Queens (718-699-0005). Free with museum admission. Through 11/1: "The Computer Goes to Hollywood." 10/24-25 at 1: *Colossus: The Forbin Project* (1970), dir. Joseph Sargent, with Eric Braeden, Susan Clark, and Gordon Pinsent.

NEW YORK PUBLIC LIBRARY—Mid-Manhattan Library, 455 Fifth Ave. (340-0849). $5. Through 10/28: "A Very Personal Film Series," screening of films and discussion with author/director Susan Sontag. 10/22 at 6: *A Movie* (1958), *Crossroads* (1976), *Mongoloid* (1977), *Valse Triste* (1978), all dir. Bruce Conner; *Scorpio Rising* (1963), *Inaguration of the Pleasure Dome* (1954), both dir. Kenneth Anger.

NEW YORK SOCIETY FOR ETHICAL CULTURE—2 West 64th St. (874-5210). Series ticket, $30; single ticket $5. "What Matters Most: A Film Cycle On Ethical Issues." 10/25 at 2: *The Bingo Long Traveling All-Star and Motor Kings* (1976), dir. John Badham, with Billy Dee Williams, James Earl Jones, and Richard Pryer.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). Free with museum admission. Video/Installation Room, Through 12/20: *Common Mistakes*, a video multi-media installation created by the artist Jeanne C. Finley.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Nightly except Mondays at 8 and 10: *Written on the Wind* (1956), dir. Douglas Sirk, with Rock Hudson, Lauren Bacall, and Robert Stack. Through 11/8: "John Boorman: A Man and His Films." 10/21 at 6: *Having a Wild Weekend* (1965), with the Dave Clark Five. 10/22-23 at 5:30: *Excalibur* (1981), with Nicol Williamson and Nigel Terry. 10/24-25 at 6: *Point Blank* (1967), with Lee Marvin and Angie Dickinson. 10/27-28 at 6: *Deliverance* (1972), with Jon Voigt and Burt Reynolds.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. 10/10-31: "Brazilian Film Series." 10/24 at 2: *Vidas Secas* (1963), dir. Nelson Pereira dos Santos.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718-727-1135). $2. 10/25 at 1:30: "The Museum and the Cinema: Program Three, Advent of Sound": *Sunrise, a Song of Two Humans* (1927), dir. F. W. Murnau, with Janet Gaynor and George O'Brien.

THEATRE THREE—412 Main St., Port Jefferson (516-928-9202). $5. 10/25 at 2: *That's Television*, a screening of 50s and 60s classics with speaker public radio host Mike Palmer.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Hello Mary Lou: Prom Night II.* #2—*The Outing.* #3—*Stakeout; Snow White and the Seven Dwarfs.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Big Shots.* #2—*Fatal Attraction.* #3—*Surrender.* #4—*Someone to Watch Over Me.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Fatal Attraction.* #2—*Surrender.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*Like Father Like Son.* #2—*Man on Fire.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). *The Outing; Hello Mary Lou: Prom Night II.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Someone to Watch Over Me.* #2—*Like Father Like Son.* #3—*The Outing.* #4—*Surrender.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*Hello Mary Lou: Prom Night II.* #2—*The Outing.* #3—*Big Bad Mama II.* #4—*Man on Fire; The Principal.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*Surrender.* #2—*Fatal Attraction.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*The Outing.* #2—*Suspect.* #3—*Man on Fire.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*The Princess Bride.* #2—*Hellraiser.* #3—*Fatal Attraction.* #4—*The Principal.* #5—*Like Father Like Son.* #6—*Big Shots.* #7—*China Girl.* #8—*Stakeout.* #9—*Surrender.* #10—*Someone to Watch Over Me.* #11—*Near Dark.* #12—*Hello Mary Lou: Prom Night II; The Outing.*

113. RED APPLE—3946 White Plains Rd. (519-6674) *Big Shots; The Predator.*

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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Hello Mary Lou: Prom Night II.* #2—*Someone to Watch Over Me.* #3—*Like Father Like Son.* #4—Through 10/23: *In The Mood.* Beg. 10/24: *Suspect.* #5—Through 10/23: *China Girl.* Beg. 10/24: *Pumpkinhead.* #6—Through 10/23: *The Principal; Man on Fire.* Beg. 10/24: *No Man's Land.* #7—Through 10/23: *Best Seller; No Way Out.* Beg. 10/24: *Dancers.*

201. AVENUE U—Ave. U at E. 16th St. (645-3800). Program Unavailable.

202. BENSON—86th St. at 20th Ave. (372-1617). #1—Program Unavailable. #2—Program Unavailable.

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Surrender.* #2—*Like Father Like Son.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Hello Mary Lou: Prom Night II.* #2—*Like Father Like Son.* #3—Through 10/23: *Surrender.* Beg. 10/24: *No Man's Land.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Fatal Attraction.* #2—*The Princess Bride.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Man on Fire.* #2—*China Girl.* #3—*Big Bad Mama II.* #4—*Hello Mary Lou: Prom Night II; The Outing.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Big Bad Mama II.* #2—*Three O'Clock High.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Fatal Attraction.* #2—*Dirty Dancing.* #3—Through 10/23: *The Outing.* Beg. 10/24: *The Sicilian.* #4—Through 10/23: *Surrender; Near Dark.* Beg. 10/24: *The Outing.* #5—Through 10/23: *Big Bad Mama II.* Beg. 10/24: *Prince of Darkness.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*China Girl.* #2—*Surrender.* #3—*The Principal.* #4—*The Princess Bride.*

212. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—*Fatal Attraction.* #2—*Surrender.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*In The Mood.* #2—*Like Father Like Son.* #3—*Hellraiser.* #4—*Someone to Watch Over Me.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Hello Mary Lou: Prom Night II.* #2—*Fatal Attraction.* #3—*In The Mood.* #4—*Three O'Clock High.* #5—*The Princess Bride.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Fatal Attraction.* #2—*Dirty Dancing.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Near Dark.* #2—*Hello Mary Lou: Prom Night II.* #3—*The Principal.* #4—*The Outing.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Fatal Attraction.* #2—*Three O'Clock High.* #3—*Near Dark.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Someone to Watch Over Me.* #2—*The Princess Bride.* #3—*In The Mood.* #4—*Like Father Like Son.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Fatal Attraction.* #2—*Like Father Like Son.* #3—*Someone to Watch Over Me.* #4—*Three O'Clock High.* #5—*The Princess Bride.* #6—*Surrender.* #7—*Big Shots.* #8—*The Principal.* #9—*Snow White and the Seven Dwarfs; In The Mood.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—Through 10/23: *The Outing.* Beg. 10/24: *Prince of Darkness.* #2—*Fatal Attraction.* #3—Through 10/23: *Hello Mary Lou: Prom Night II.* Beg. 10/24: *Baby Boom.* #4—*Someone to Watch Over Me.* #5—Through 10/23: *Like Father Like Son.* Beg. 10/24: *Suspect.* #6—Through 10/23: *Surrender; China Girl.* Beg. 10/24: *No Man's Land.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—Program Unavailable. #2—*Matewan.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—Through 10/23: *Man on Fire.* Beg. 10/24: *The Killing Time.* #2—Through 10/23: *Blue Monkey.* Beg. 10/24: *Pumpkinhead.* #3—Through 10/23: *Hello Mary Lou: Prom Night II.* Beg. 10/24: *Prince of Darkness.* #4—*The Outing.* #5—Through 10/23: *Near Dark.* Beg. 10/24: *No Man's Land.*

223. WALKER—18th Ave. at 64th St. (232-4500). #1—*The Outing.* #2—*Hello Mary Lou: Prom Night II.* #3—*Prince of Darkness.* #4—*Surrender.*

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300. ASTORIA—UA ASTORIA—(545-9470). #1—*Surrender.* #2—*Three O'Clock High.* #3—*Someone to Watch Over Me.* #4—*Fatal Attraction.* #5—*The Killing Time.* #6—*The Outing.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Like Father Like Son.* #2—*Surrender.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*The Princess Bride.* #2—*Dirty Dancing.* #3—*Fatal Attraction.* #4—*In The Mood.*

303. CORONA—PLAZA—(639-7722). Through 10/23: *Blue Monkey.* Beg. 10/24: *Prince of Darkness.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Hello Mary Lou: Prom Night II.* #2—*No Way Out.* #3—*The Princess Bride.* #4—*Three O'Clock High.* #5—*Dirty Dancing.* #6—*Someone to Watch Over Me.* #7—*Man on Fire.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Fatal Attraction.* #2—*Hellraiser.* #3—*Hello Mary Lou: Prom Night II.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*Someone to Watch Over Me.* #2—*Three O'Clock High.* #3—*The Outing.* #4—*Big Bad Mama II.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Best Seller.* #2—*Someone to Watch Over Me.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Matewan.* #2—*No Way Out; Snow White and the Seven Dwarfs.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*In the Mood.* #2—*Surrender.* #3—*Like Father Like Son.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*The Princess Bride.* #2—*Dirty Dancing.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *No Way Out.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Someone to Watch Over Me.* #2—*The Outing.* #3—*Big Bad Mama II.* #4—*Big Shots.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—Through 10/23: *Dirty Dancing.* Beg. 10/24: *Dancers.* #2—*Someone to Watch Over Me.* #3—Through 10/23: *Hello Mary Lou: Prom Night II.* Beg. 10/24: *No Man's Land.* #4—Through 10/23: *Three O'Clock High.* Beg. 10/24: *Prince of Darkness.* #5—*The Princess Bride.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Stakeout.* #2—*Hello Mary Lou: Prom Night II.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—Through 10/23: *Surrender.* Beg. 10/24: *Suspect.* #2—*Like Father Like Son.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*The Outing.* #2—Through 10/23: *Man on Fire.* Beg. 10/24: *The Killing Time.* #3—Through 10/23: *Three O'Clock High.* Beg. 10/24: *No Man's Land.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*No Way Out.* #2—*Fatal Attraction.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Someone to Watch Over Me.* #2—*The Outing.* #3—*The Principal.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—*Hello Mary Lou: Prom Night II.* #2—*Near Dark.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—*No Way Out.* #2—*Fatal Attraction.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Someone to Watch Over Me.* #2—*No Way Out.*

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400. ELTINGVILLE—AMBOY—(356-3800). #1—*Surrender.* #2—*Like Father Like Son.*

401. NEW DORP—HYLAN—(351-6601). #1—*Fatal Attraction.* #2—*Someone to Watch Over Me.*

402. NEW DORP—LANE—(351-2110). *Man on Fire.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—*Three O'Clock High.* #2—*Someone to Watch Over Me.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Someone to Watch Over Me.* #2—*Three O'Clock High.* #3—*Fatal Attraction.* #4—*Like Father Like Son.* #5—*The Princess Bride.* #6—*In the Mood.* #7—*The Principal.* #8—*Surrender.* #9—*Dirty Dancing.* #10—*Big Shots.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Dirty Dancing.* #2—*Someone to Watch Over Me.*

501. BELLMORE—MOVIES—(783-7200). *No Way Out.*

502. BETHPAGE—MID-ISLAND—(796-7500). Program Unavailable.

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*The Princess Bride.* #2—*Someone to Watch Over Me.* #3—*Surrender.* #4—*In the Mood.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Like Father Like Son.* #2—Through 10/23: *Dirty Dancing.* Beg. 10/24: *Suspect.* #3—Through 10/23: *Stakeout.* Beg. 10/24: *Baby Boom.* #4—Through 10/23: *Hello Mary Lou: Prom Night II.* Beg. 10/24: *Prince of Darkness.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Stakeout.* #2—*Someone to Watch Over Me.* #3—*Fatal Attraction.* #4—*Three O'Clock High.* #5—*Surrender.* #6—*The Princess Bride.* #7—*Baby Boom.* #8—*Like Father Like Son.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*Surrender.* #2—*Three O'Clock High.* #3—*In the Mood.*

507. HEWLETT—HEWLETT—(791-6768). *Fatal Attraction.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*The Outing.* #2—*Big Bad Mama II.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*Matewan.* #2—*Like Father Like Son.* #3—*Fatal Attraction.* #4—*Best Seller.* #5—*Man on Fire.* #6—*Three O'Clock High.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Stakeout.* #2—*Surrender.* #3—*The Principal.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*No Way Out.* #2—*Stakeout.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*The Outing.* #2—*Fatal Attraction.* #3—*The Principal.* #4—*Baby Boom.* #5—*Like Father Like Son.* #6—*Three O'Clock High.*

513. LONG BEACH—PARK AVENUE—(432-0576). *Stakeout.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*The Princess Bride.* #2—*Like Father Like Son.* #3—*Dirty Dancing.* #4—*Matewan.*

515. MALVERNE—TWIN—(599-6966). #1—*No Way Out.* #2—*Stakeout.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Fatal Attraction.* #2—*The Princess Bride.* #3—*Like Father Like Son.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Like Father Like Son.* #2—*Surrender.* #3—*Someone to Watch Over Me.* #4—*Three O'Clock High.* #5—*In the Mood.* #6—*Dirty Dancing.* #7—*Man on Fire.* #8—*Big Bad Mama II.* #9—*The Outing.*

518. MASSAPEQUA—PEQUA—(799-6464). *Fatal Attraction.*

519. MERRICK—TWIN—(546-1270). #1—*Three O'Clock High.* #2—*Best Seller.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Surrender.* #2—*Someone to Watch Over Me.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Man on Fire.* #2—*The Pick-Up Artist.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Surrender; Hello Mary Lou: Prom Night II.* #2—*Man on Fire.* #3—*Dirty Dancing.* #4—*The Big Easy.* #5—*Three O'Clock High.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). *Big Shots.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Like Father Like Son.* #2—*Hellraiser.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Someone to Watch Over Me.* #2—*Matewan.*

527. SYOSSET—SYOSSET—(921-5810). #1—*In the Mood.* #2—*Surrender.* #3—*Someone to Watch Over Me.*

528. SYOSSET—UA CINEMA 150—(364-0700). *The Princess Bride.*

529. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Big Bad Mama II.* #2—*Like Father Like Son.* #3—*Like Father Like Son.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*In the Mood.* #2—*The Outing.* #3—*Hellraiser.* #4—*RoboCop.* #5—*No Way Out.* #6—*Baby Boom.* #7—*Three O'Clock High.* #8—*Dirty Dancing.* #9—*Man on Fire.* #10—*Fatal Attraction.* #11—*Someone to Watch Over Me.* #12—*Surrender; Hello Mary Lou: Prom Night II.*

531. WANTAGH—WANTAGH—(781-6969). *In The Mood.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*The Outing.* #2—*Someone to Watch Over Me.* #3—*Big Bad Mama II.*

533. WESTBURY—WESTBURY—(333-1911). #1—*My Life as a Dog.* #2—*Jean de Florette.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Dirty Dancing.* #2—*In the Mood.* #3—*Someone to Watch Over Me.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Fatal Attraction.* #2—*Three O'Clock High.* #3—*Near Dark.*

602. BAY SHORE—CINEMA—(665-1722). *Like Father Like Son.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Hellraiser.* #2—*Surrender.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—*The Outing.* #2—*Big Bad Mama II.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Stakeout.* #2—*Three O'Clock High.* #3—*Someone to Watch Over Me.* #4—*Dirty Dancing.* #5—*The Princess Bride.* #6—*Surrender; Near Dark.* #7—*Like Father Like Son.* #8—*Fatal Attraction.* #9—*The Principal.* #10—*In the Mood.* #11—*Hello Mary Lou: Prom Night II.* #12—*The Outing.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*The Princess Bride.* #2—*Dirty Dancing.* #3—*Hello Mary Lou: Prom Night II.* #4—*Someone to Watch Over Me.* #5—*Three O'Clock High.* #6—*Can't Buy Me Love.* #7—*Surrender.* #8—*Fatal Attraction.* #9—*Stakeout.* #10—*The Outing.* #11—*In the Mood.* #12—*Hellraiser; Big Shots.*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—*Stakeout.* #2—*Dirty Dancing.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Like Father Like Son.* #2—*The Princess Bride.* #3—*Fatal Attraction.* #4—*Three O'Clock High.* #5—*Surrender.* #6—*Someone to Watch Over Me.* #7—*Snow White and the Seven Dwarfs.* #8—*In the Mood.*

611. CORAM—PINE—(698-6442). #1—*Best Seller.* #2—*Someone to Watch Over Me.* #3—*The Outing.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Fatal Attraction.* #2—*The Princess Bride.* #3—*Baby Boom.* #4—*Like Father Like Son.* #5—*In the Mood.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Jean de Florette.* #2—*Matewan.*

615. GREENPORT—GREENPORT—(477-0500). *The Big Easy.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Fatal Attraction.* #2—*The Princess Bride.* #3—*The Outing.* #4—*Hello Mary Lou: Prom Night II.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Someone to Watch Over Me.*

618. ISLIP—ISLIP—(581-5200). #1—*Someone to Watch Over Me.* #2—Through 10/23: *Hello Mary Lou: Prom Night II.* Beg. 10/24: *Prince of Darkness.* #3—*Fatal Attraction.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *Like Father Like Son.*

620. LINDENHURST—LINDENHURST—(888-5400). *Hel Mary Lou: Prom Night II.*

621. MATTITUCK—MATTITUCK—(298-4405). #1-Through 10/23: *Three O'Clock High.* Beg. 10/24: *Prince of Darkness.* #2—*Fatal Attraction.* #3—*Like Father Like Son.* #4—Through 10/23: *Surrender.* Beg. 10/24: *Baby Boom.* #5—Through 10/23: *Hello Mary Lou: Prom Night II.* Beg. 10/24: *Suspect.* #6—*Someon to Watch Over Me.*

623. NORTHPORT—NORTHPORT—(261-8600). *Hell Mary Lou: Prom Night II.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Dirty Dancing.* #2—*Big Shots.* #3—*Stakeout.* #4—*Like Father Like Son.* #5—*Surrender.* #6—*Someone to Watch Over Me.* #7—*The Princess Bride* #8—*Three O'Clock High.* #9—*The Principal.* #10—*Fatal Attraction.* #11—*In the Mood.* #12—*The Outing*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—*Man on Fire.* #2—*Big Bad Mama II.* #3—*Hello Mary Lou: Prom Night II.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Surrender.* **WEST—***No Way Out.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Wish You Were Here.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Like Father Like Son.* #2—Through 10/23: *Three O'Clock High.* Beg. 10/24: *No Man's Land.* #3—Through 10/23: *Man on Fire.* Beg. 10/24: *Suspect.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Someone to Watch Over Me.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Someone to Watch Over Me.* #2—*Three O'Clock High.* #3—*Stakeout.* #4—*Dirty Dancing.* #5—*Man on Fire.*

635. STONY BROOK—LOEWS—(751-2300). #1—*The Outing.* #2—*Like Father Like Son.* #3—*Fatal Attraction.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Stakeout; Snow White and the Seven Dwarfs.* #2—*Dirty Dancing.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—Through 10/23: *Surrender.* Beg. 10/24: *Baby Boom.* #2—*Fatal Attraction.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). *Like Father Like Son.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Someone to Watch Over Me.* #2—*Like Father Like Son.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Someone to Watch Over Me.* #2—*Dirty Dancing.* #3—*Man on Fire.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Someone to Watch Over Me.* #2—*Like Father Like Son.*

704. HARRISON—CINEMA—(835-5952). *Stakeout.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Dirty Dancing.* #2—*Fatal Attraction.* #3—*Surrender.* #4—*The Princess Bride.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Fatal Attraction.* #2—*Dirty Dancing.* #3—*The Principal.* #4—*The Princess Bride.* #5—*Someone to Watch Over Me.* #6—*Like Father Like Son.* #7—*Surrender.* #8—*Baby Boom.* #9—*In the Mood.* #10—*Hello Mary Lou: Prom Night II.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *The Princess Bride.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Someone to Watch Over Me.* #2—*Dirty Dancing.* #3—*Surrender.* #4—*In the Mood.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Man on Fire.* #2—*No Way Out.* #3—*Surrender.* #4—*Fatal Attraction.* #5—*In the Mood.*

710. MOUNT VERNON—PARKWAY—(664-3311). *No Way Out.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Baby Boom.* #2—*The Principal.*

712. NEW ROCHELLE—TOWN—(632-9700). *Big Shots.*

713. OSSINING—ARCADIAN—(941-5200). #1—*Best Seller.* #2—*The Untouchables.* #3—*The Principal.*

14. PEEKSKILL—BEACH—(737-6262). #1—*Surrender.* #2—*Dirty Dancing.* #3—*Near Dark.* #4—Program Unavailable.

15. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*The Sicilian.* #2—*The Outing.* #3—*Fatal Attraction.* #4—*Can't Buy Me Love.*

16. PELHAM—PICTURE HOUSE—(738-3160). *Three O'Clock High.*

18. RYE—RYE RIDGE—(939-8177). #1—*Fatal Attraction.* #2—*Three O'Clock High.*

19. SCARSDALE—FINE ARTS—(723-6699). *Matewan.*

20. SCARSDALE—PLAZA—(725-0078). Program Unavailable.

21. WHITE PLAINS—GALLERIA—(997-8198). #1—*Prince of Darkness.* #2—*The Sicilian.*

22. YONKERS—CENTRAL PLAZA—(793-3232). #1—*La Bamba.* #2—*Stakeout.* #3—*Baby Boom.* #4—*Like Father Like Son.*

23. YONKERS—MOVIELAND—(793-0002). #1—*Surrender.* #2—*Hello Mary Lou: Prom Night II.* #3—*Fatal Attraction.* #4—*The Princess Bride.* #5—*No Way Out.* #6—*Three O'Clock High.*

24. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—*Someone to Watch Over Me.* #2—*Three O'Clock High.* #3—*Baby Boom.* #4—*Like Father Like Son.* #5—*Dirty Dancing.* #6—*Surrender.* #7—*The Princess Bride.*

25. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—*Stakeout.* #2—*The Pick-Up Artist.*

Rockland County

52. NANUET—MALL—(623-6336). *My Life as a Dog.*

53. NANUET—MOVIES—(623-0211). #1—*Three O'Clock High.* #2—*The Principal.* #3—*Hello Mary Lou: Prom Night II.* #4—*The Principal.* #5—*Three O'Clock High.*

54. NANUET—ROUTE 59—(623-3355). *Dirty Dancing.*

55. NEW CITY—TOWN—(634-5100). #1—*Like Father Like Son.* #2—Through 10/23: *Man on Fire.* Beg. 10/24: *Baby Boom.*

56. NEW CITY—UA CINEMA 304—(634-8200). #1—*Surrender.* #2—*The Princess Bride.*

57. NYACK—CINEMA EAST—(358-6631). *Fatal Attraction.*

59. PEARL RIVER—CENTRAL—(735-2530). #1—*Three O'Clock High.* #2—*Stakeout.*

60. PEARL RIVER—PEARL RIVER—(735-6500). *The Princess Bride.*

61. SPRING VALLEY—CINEMA 45—(352-1445). *Near Dark.*

62. SPRING VALLEY—PIX—(425-6902). #1—*Fatal Attraction.* #2—Through 10/23: *In the Mood.* Beg. 10/24: *Prince of Darkness.*

63. STONY POINT—9 W—(942-0303). *The Pick-Up Artist.*

64. SUFFERN—LAFAYETTE—(357-6030). *Big Shots.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*Dirty Dancing.* #2—*Three O'Clock High.*

801. DANBURY—CINE—(743-2200). #1—*Fatal Attraction.* #2—*Someone to Watch Over Me.* #3—*Baby Boom.*

802. DANBURY—CINEMA—(748-2923). #1—*The Princess Bride.* #2—Through 10/23: *Like Father Like Son.* Beg. 10/24: *The Suspect.*

803. DANBURY—PALACE—(748-7496). #1—Through 10/23: *Hello Mary Lou: Prom Night II.* Beg. 10/24: *Pumpkinhead.* #2—Through 10/23: *Dirty Dancing.* Beg. 10/24: *The Sicilian.* #3—*In The Mood.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*No Way Out.* #2—*Someone to Watch Over Me.*

806. FAIRFIELD—COUNTY—(334-1411). *Hello Mary Lou: Prom Night II.*

807. GREENWICH—CINEMA—(869-6030). #1—*Three O'Clock High.* #2—*No Way Out.*

808. GREENWICH—PLAZA—(869-4030). #1—*Fatal Attraction.* #2—*Baby Boom.* #3—Through 10/23: *In The Mood.* Beg. 10/24: *Dancers.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Fatal Attraction.* #2—*Like Father Like Son.*

810. NORWALK—CINEMA—(838-4504). #1—*No Way Out.* #2—*Three O'Clock High.*

811. NORWALK—NORWALK—(866-9202). *Dirty Dancing.*

812. RIDGEFIELD—CINEMA—(438-3338). *Stakeout; Harry and the Hendersons.*

813. SOUTH NORWALK—SONO—(866-9202). 10/21-22: *My Life as a Dog.* 10/23-11/5: *Jean de Florette.*

814. SPRINGDALE—STATE—(325-0250). *The Big Easy; Stakeout.*

815. STAMFORD—AVON—(324-9205). #1—Through 10/23: *Hello Mary Lou: Prom Night II.* Beg. 10/24: *Pumpkinhead.* #2—*Dirty Dancing.*

816. STAMFORD—CINEMA—(324-3100). #1—*Someone to Watch Over Me.* #2—Through 10/23: *Surrender.* Beg. 10/24: *Weeds.* #3—Through 10/23: *Near Dark.* Beg. 10/24: *Suspect.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—Through 10/23: *Like Father Like Son.* Beg. 10/24: *The Sicilian.* #2—*The Princess Bride.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Man on Fire.* #2—*Like Father Like Son.* #3—*The Principal.* #4—*Big Shots.* #5—*Dirty Dancing.* #6—*Surrender.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Fatal Attraction.* #2—Through 10/23: *Surrender.* Beg. 10/24: *Suspect.* #3—*Like Father Like Son.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*The Princess Bride.* #2—*Like Father Like Son.* #3—(227-9619). *Baby Boom.* #4—(226-6666). *Surrender.*

821. WESTPORT—POST—(227-0500). *Fatal Attraction.*

822. WILTON—CINEMA—(762-5678). *Someone to Watch Over Me.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Fatal Attraction.* #2—*Best Seller.* #3—*Someone to Watch Over Me.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Three O'Clock High.* #2—*Fatal Attraction.*

902. JERSEY CITY—STATE—(653-5200). #1—*Hello Mary Lou: Prom Night II.* #2—*Big Shots.* #3—*The Outing.* #4—*Big Bad Mama II.*

903. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Hello Mary Lou: Prom Night II.* #2—*Dirty Dancing.* #3—*The Principal.* #4—*Someone to Watch Over Me.* #5—*Near Dark.* #6—*Surrender; Man on Fire.* #7—*In The Mood.* #8—*The Princess Bride.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Baby Boom.* #2—*Stakeout.* #3—*Three O'Clock High.* #4—*Like Father Like Son.* #5—*No Way Out.* #6—*Fatal Attraction.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *The Fourth Protocol; Big Bad Mama II.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Someone to Watch Over Me.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*The Principal.* #2—*Hello Mary Lou: Prom Night II.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *Dirty Dancing.*

913. IRVINGTON—CASTLE—(372-9324). #1—*Hello Mary Lou: Prom Night II; Big Bad Mama II.* #2—*The Outing.*

914. LIVINGSTON—COLONY—(992-0800). *Like Father Like Son.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *Someone to Watch Over Me.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Three O'Clock High.* #2—*No Way Out.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Three O'Clock High.* #2—*Baby Boom.* #3—*Matewan.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Stakeout.* #2—*Man on Fire.* #3—*Near Dark.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Baby Boom.* #2—*Dirty Dancing.* #3—*Can't Buy Me Love.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Fatal Attraction.* #2—*The Princess Bride.* #3—*Like Father Like Son.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Fatal Attraction.* #2—*Surrender.* #3—*The Princess Bride.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *La Bamba.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Man on Fire.* #2—*Best Seller.*

932. ELIZABETH—ELMORA—(352-3483). *Hello Mary Lou: Prom Night II.*

933. LINDEN—QUAD—(925-9787). #1—*Like Father Like Son.* #2—*Three O'Clock High.* #3—*Man on Fire.* #4—*Big Shots.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Matewan.*

936. UNION—UNION—(686-4373). #1—*Fatal Attraction.* #2—*Someone to Watch Over Me.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Dirty Dancing.* #2—*The Princess Bride.* #3—*In the Mood.*

938. WESTFIELD—TWIN—(654-4720). #1—*No Way Out.* #2—Program Unavailable.

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—Program Unavailable. #2—*Best Seller.*

951. CLOSTER—CLOSTER—(768-8800). *Fatal Attraction.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Like Father Like Son.* #2—*Best Seller.* #3—*No Way Out.* #4—*Hello Mary Lou: Prom Night II.*

953. EMERSON—TOWN—(261-1000). #1—Through 10/23: *Best Seller.* Beg. 10/24: *Suspect.* #2—*Like Father Like Son.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*RoboCop.* #2—*Hello Mary Lou: Prom Night II.*

955. FAIRVIEW—TWIN—(941-2424). #1—Program Unavailable. #2—Program Unavailable.

956. FORT LEE—LINWOOD—(944-6900). #1—*Surrender.* #2—*In the Mood.*

958. OAKLAND—TWIN—(337-4478). #1—*Someone to Watch Over Me.* #2—*Surrender.*

959. PARAMUS—CINEMA 35—(845-5070). *Dirty Dancing.*

961. PARAMUS—BERGEN MALL—(845-4449). *Matewan.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Fatal Attraction.* #2—*Best Seller.* #3—*No Way Out.* #4—*The Princess Bride.* #5—*Stakeout.* #6—*Baby Boom.* #7—*Someone to Watch Over Me.* #8—*The Principal.* #9—*In The Mood.* #10—*Like Father Like Son.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Three O'Clock High.* #2—*Man on Fire.* #3—*Hello Mary Lou: Prom Night II.*

964. RAMSEY—CINEMA—(825-2090). *Baby Boom.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *Someone to Watch Over Me.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Someone to Watch Over Me.* #2—*Fatal Attraction.* #3—*Hello Mary Lou: Prom Night II.* #4—*The Princess Bride.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*The Principal; Spaceballs.* #2—*Stakeout; Snow White and the Seven Dwarfs.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*My Life as a Dog.* #2—*Dirty Dancing.* #3—*I've Heard the Mermaids Singing.*

970. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Stakeout.* #2—*No Way Out.* #3—*Three O'Clock High.*

971. WESTWOOD—PASCACK—(664-3200). #1—*The Princess Bride.* #2—*Someone to Watch Over Me.* #3—*Surrender.* #4—*In the Mood.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

BABY BOOM—(1 hr. 43 min.; 1987) Returning to comedy after years of dramatic roles, Diane Keaton has lost her dithering vagueness; she's brisk, almost fierce as a New York corporate super-achiever who loses interest in her job when a tiny 13-month-old baby comes into her life. The team of Nancy Meyers and Charles Shyer (they both wrote; he directs) package journalistic clichés about women and work, women and babies, "having it all," etc. They don't discover anything, and they have a knowing, commercially shrewd populist streak—anyone who thinks he's a little better than anyone else gets taken down a peg. Still, irritating and corny as the movie is, Keaton is so good that you can watch the picture with pleasure. She's a great clotheshorse. Her nasty moods have a giddy transparency (you can see the nice, struggling woman underneath the bitch). When her character moves to Vermont and nearly goes crazy from boredom, Keaton has another wonderful moment, lamenting her life to a frightened local plumber as she stalks about in the cold like a snowbound Medea. With Sam Shepard (doing almost nothing) as the country vet who makes Keaton into a woman, Sam Wanamaker, James Spada. (10/12/87) PG. **34, 62, 85, 220, 504, 505, 512, 530, 612, 621, 637, 706, 711, 722, 724, 755, 801, 808, 820, 904, 917, 919, 962, 964**

BARFLY—(1 hr. 40 min.; 1987) Reviewed in this issue. R.**52, 83**

BEST SELLER—(1 hr. 50 min.; 1987) James Woods and Brian Dennehy enjoying themselves in a lousy thriller about a cop who writes books (Dennehy) and a hit man who wants respect (Woods). The script, by veteran schlockmast[illegible] Larry Cohen, is relentlessly B-movieish, combining slam-bang action and gaseous philosophizing. Directed by John Flynn. (10/12/87) R. **24, 32, 67, 200, 307, 509, 519, 611, 713, 900, 931, 950, 952, 953, 962**

★ **THE BIG EASY**—(1 hr. 45 min.; 1987) Romance and justice in New Orleans, "the Big Easy," where bribery is a way of life. Dennis Quaid is Remy McSwain, a mildly corrupt cop; Ellen Barkin is the proper assistant district attorney from the North, Anne Osborne, who is sure that small corruptions lead to larger ones. Anne is right, and Remy has to admit that she's right, but his easy way of life has some authority, too. Matching wits and battling in their professional lives, they fall in and out of bed, and together they track down two criminals responsible for a series of deaths. The balance between the two stars is perfect, and director Jim McBride gives them plenty of room. McBride's relaxed, almost improvisatory tone is in keeping with his ambiguous celebration of "easy." "Easy" means a more sociable attitude toward life, time for silly remarks that no one is meant to take seriously. But when does a man's sexual charm turn worthless? Quaid has to fight to earn Barkin's love. The movie says that a woman may sleep with a bum, but she can't be made to fall in love with him—a sexual code that the movies can't do without in the post-feminist age. With Charles Ludlam. Written by Daniel Petri Jr. and Jack Baran. (8/24/87) R. **5, 84, 523, 615, 814**

BIG SHOTS—(1 hr. 31 min.; 1987) A protected white kid from suburbia, grappling with the recent death of his father, forms an unlikely friendship with a street-smart black kid, also struggling to get by without his dad. With Ricky Busker, Darius McCrary, and Robert Joy. Written by Joe Eszterhas. Dir. Robert Mandel. PG-13.**33, 47, 101, 112, 113, 219, 312, 406, 524, 608, 625, 712, 764, 818, 902, 933**

CHINA GIRL—(1 hr. 29 min.; 1987) On the hot, tension-filled summer streets of New York City's Chinatown and Little Italy, a cross-cultural teenage love affair sparks a violent neighborhood gang war. With Panebianco, Sari Chang, and James Russo. Screenplay by Nicholas St. John. Dir. Abel Ferrara. R. **112, 200, 207, 211, 220**

★ **CHUCK BERRY HAIL! HAIL! ROCK 'N' ROLL**—(2 hr.; 1987) Taylor Hackford's documentary is both a celebration of a great man and an investigation of his convoluted and devious personality. Berry, whose songs (which seem like classical music now) influenced the Beatles, the Stones, Bob Dylan, Bruce Springsteen, Eric Clapton, and many others, has often been called "the king of rock 'n' roll," but like many kings, he has undergone periods of suspicion and indifference and episodes of carelessness towards himself and his subjects. The purpose of this movie is to recall him to his majesty. Keith Richards, who loves and fears Berry in equal measure, sets up a birthday concert for him with a super back-up, including himself and Johnnie Johnson, Berry's old partner. The antagonistic give-and-take between Berry and Richards in rehearsal is a little nerve-wracking—Berry suddenly turns testy and mean (the concert, however, goes well enough). Superb interviews with Richards, Little Richard, Springsteen, Clapton, and many others. Appearances at the concert by Etta James and Linda Ronstadt. (10/19/87) PG.**41**

DANCERS—(1 hr. 39 min.; 1987) The personal lives of a ballet company ironically mirror the production of the ballet *Giselle* which they are performing. With Mikhail Baryshnikov, Julie Kent, and Leslie Browne. Written by Sarah Kernochan. Dir. Herbert Ross. PG. **10, 48, 85, 200, 313, 808**

DARK EYES—(1 hr. 58 min.; 1987) In Italian, Eng. subtitles. The Russian director Nikita Mikalkov is the cinema's reigning poet of high-bourgeois indolence. His sumptuous, rather incoherent new movie is the story of a man who can't pull himself together. Marcello Mastroianni stars as an innovative Italian architect who marries an heiress (Sylvano Mangago) and gets sucked into her moneyed, lazy way of life. At a spa, he meets a beautiful young Russian woman, and he thinks he's been invigorated. The plot, cobbled together from a number of Chekhov stories, is so loosely constructed that at times one forgets what the picture is about. Mikhalkov avoids the dramatic development in place of the generous, foolish gesture, the antic, self-defeating remark, the luxurious woe of life slipping through feeble fingers. Yet, the movie has the richest palette around, with beautiful episodes set in Italy and Russia and some memorable outbursts of lyrical bufoonery. The Russian performers work in an amazingly expansive style—they practically sing their lines. (10/5/87) R. **54**

DIRTY DANCING—(1 hr. 40 min.; 1987) It's the summer of 1963, and Baby (Jennifer Grey), an over-protected Jewish girl, teams up with a working-class dance instructor, Johnny Castle, (Patrick Swayze) at a Catskills resort. The movie is an educated girl's erotic fantasy, middle-class Jewish division, and encrusted in wish fulfillment, but it's fun and you may find it irresistable. Patrick Swayze does a fine, professional job with a character trapped in the goo of idealization. The sequences in which he teaches the repressed Baby how to move on the dance floor—a girl's perfect dream of sexual initiation—are nicely directed by Emile Ardolino, who has extensive experience with dance documentaries. The rest of the movie, however, is conceived in the heated erotic-moral simplicities of a young adult's fiction. And the clichés turn a little thick and knowing: the poor, we're supposed to think, may be sexy, but they still need the Jews, who will teach them how to stand up for themselves. With Cythnia Rhodes, Jack Weston, Jerry Orbach, and Kelly Bishop. Written by Eleanor Bergstein.PG-13. **20, 210, 215, 302, 304, 310, 313, 406, 500, 504, 514, 517, 523, 530, 600, 606, 608, 609, 625, 634, 636, 702, 705, 706, 708, 714, 724, 754, 800, 803, 811, 815, 818, 903, 912, 919, 937, 959, 969**

DOGS IN SPACE—(1 hr. 48 min.; 1987) *Sid and Nancy* meet *Animal House* and move to Melbourne, Australia. With Michael Hutchence and Saskia Post. Written and directed by Richard Lowenstein. **45**

FATAL ATTRACTION—(2 hr.; 1987) It starts as a shrewdly observed, nuanced drama of New York life and manners. Glenn Close, as a rather voracious single woman working in publishing, seduces married man Michael Douglas, and they spend the weekend together. When he tells her it's over, he's returning to his happy life with his wife and child, she flares up and won't let him go. There's an edge of desperation to Close's portrait that is frightening, but her case against Douglas makes plenty of sense. Then the filmmakers (writer James Dearden; director Adrian Lyne), who have created the Close character using feminist perceptions and arguments, give way to male paranoia and betray her altogether. They turn her into a knife-wielding monster, and the picture becomes despicable—a ghoulish horror picture with blood thrills for the jaded. It's a tense, fascinating and original movie until it falls to pieces. With lovely Anne Archer as the wife. (10/5/87) R. **24, 64, 80, 101, 102, 110, 112, 206, 210, 212, 214, 215, 217, 219, 220, 300, 302, 305, 317, 321, 401, 406, 505, 507, 509, 512, 516, 518, 530, 601, 606, 608, 610, 612, 616, 618, 621, 625, 635, 637, 705, 706, 709, 715, 718, 723, 757, 762, 801, 808, 809, 819, 821, 900, 901, 904, 920, 921, 936, 951, 962, 967**

THE FUNERAL—(2 hr. 4 min.; 1987) A black comedy about the chaos that unfolds when a modern show business family is obliged to hold a traditional Buddhist funeral for the family patriarch—a lecherous brothel owner. With Nobuko Miyamoto and Tsutomu Yamazaki. Written and directed by Juzo Itami. **81**

HELLO MARY LOU: PROM NIGHT II—(1 hr. 36 min.; 1987) The continuing story of teens being hunted by a psycho killer. With Michael Ironside, Wendy Lyon, and Justin Lewis. Screenplay by Ron Oliver. Dir. Bruce Pittman. R. **3, 31, 90, 91, 92, 100, 104, 109, 112, 200, 204, 207, 214, 216, 220, 222, 223, 304, 305, 313, 314, 319, 504, 523, 530, 606, 608, 616, 618, 620, 621, 623, 626, 706, 723, 753, 803, 806, 815, 902, 903, 911, 913, 932, 952, 954, 963, 967**

HELLRAISER—(1 hr. 35 min.; 1987) A horror story of love from beyond the grave. With Andrew Robinson, Clare Higgins, and Ashley Laurence. Written and directed by Clive Barker. R. **90, 112, 213, 305, 525, 530, 603, 608, 960**

OPE AND GLORY—(1 hr. 52 min.; 1987) Reviewed in this issue. PG-13. **52**

OUSE OF GAMES—(1 hr. 42 min.; 1987) David Mamet's first time out as director of his own material (in the movies) turns out to be both fascinating and inept. Mamet's wife, Lindsay Crouse, stars as an uptight psychiatrist who tries to help a client and becomes involved with some companiable con men. When the hustlers try to take *her* money, she discovers that she loves the feeling of danger that envelops her; she wants more of it, and falls in love with the saturnine, dominating leader of the group (Joe Mantegna). Mamet, of course, is running a con job on the moviegoer; part of the fun of the picture is trying to figure out what is really happening and what is a fake. The movie has intellectual pleasures unknown in other thrillers, but it has been directed with bizarre stiffness. Mamet poses his actors against all-white or black backgrounds and gets them to read their lines in zomboid elocutionary style. It doesn't seem possible that so solemn and ritualistic a picture can really be about the joys of larceny. The autonomous city that provides the backgrounds is Seattle. (10/19/87) R. **50, 85**

N THE MOOD—(1 hr. 38 min.; 1987) This comedy is the true story of a teenage boy who captured America's attention in the mid-forties by running away with two older, married women. With Patrick Dempsey, Talia Balsam, and Beverly D'Angelo. Written and directed by Phil Alden Robinson. PG-13. **200, 213, 214, 218, 219, 302, 309, 406, 503, 506, 517, 527, 530, 531, 600, 606, 608, 610, 612, 625, 706, 708, 709, 762, 803, 808, 903, 937, 956, 962, 971**

I'VE HEARD THE MERMAIDS SINGING—(1 hr. 21 min.; 1987) The kind of mousy film that some people unaccountably take to their hearts. The young Canadian actress Sheila McCarthy is dreamy Polly, an inept office temp who works in a gallery and becomes infatuated with the imposing women who run the place. The movie appears to be a fable of innocence betrayed, but it's so small and undeveloped that it's over before you get seriously interested in it. Written and directed by Patricia Rozema. (9/14/87) **63**

JEAN DE FLORETTE—(2 hr. 2 min.; 1986) In French, Eng. subtitles. Yves Montand, giving a powerful performance as a mean old peasant, is the best thing in this French culture package by the producer-director Claude Berri. Montand is César, the Provençal peasant clan leader who schemes to reduce the value of a neighbor's land so that he and his nephew, Ugolin, can buy it at a low price. The neighbor, Jean (Gérard Depardieu), is a hunchback with incredible will and dignity, a good man from the city with elaborate plans for growing vegetables, breeding rabbits—all defeated by César and Ugolin's chicaneries. After a while, the repetitively crisscrossed terrain of greed and innocence becomes tedious. Berri relies on such square epic devices as the Dignity of Labor and the Passing of the Seasons (all four of them). (7/20/87) PG. **81, 533, 613, 813**

THE KILLING TIME—(1 hr. 36 min.; 1987) In this thriller, a young man becomes involved in a twisted mission of vengeance and finds himself in the middle of a deadly love triangle. With Beau Bridges, Kiefer Sutherland, Wayne Rogers, and Joe Don Baker. Written by Don Bohlinger, James Nathan, and Bruce Franklin Singer. Dir. Rick King. R. **34, 222, 300, 316**

LIKE FATHER LIKE SON—(1 hr. 37 min.; 1987) Dudley Moore plays a brilliant heart surgeon who accidentally changes bodies with his son, a likeable high school student, on the night of his son's big date. With Kirk Cameron, Margaret Colin, and Catherine Hicks. Screenplay Lorne Cameron and Steven L. Bloom. Dir. Rod Daniel. PG-13. **6, 33, 60, 65, 85, 103, 106, 112, 200, 203, 204, 213, 218, 219, 220, 301, 309, 315, 400, 406, 504, 505, 509, 512, 514, 516, 517, 525, 529, 529, 602, 606, 610, 612, 619, 621, 625, 631, 635, 638, 700, 703, 706, 722, 724, 755, 802, 809, 817, 818, 819, 820, 904, 914, 920, 933, 952, 953, 962**

MAN ON FIRE—(1 hr. 32 min.; 1987) A reclusive ex-CIA agent develops a unique bond of friendship with the young girl he is hired to protect. With Scott Glenn, Brooke Adams, and Danny Aiello. Screenplay by Sergio Donati and Eli Chouraqui. Dir. Chouraqui. R. **7, 36, 42, 67, 103, 109, 111, 200, 207, 222, 304, 316, 402, 509, 517, 521, 523, 530, 626, 631, 634, 702, 709, 755, 818, 903, 918, 931, 933, 963**

MATEWAN—(2 hr. 12 min.; 1987) John Sayles's retelling of a 1920 coal miners' strike in West Virginia has the virtue of surface authenticity. The little town, with its featureless wooden restaurant and church, is the perfect set, the players' faces are all wonderful, without an actorish mug in the group. Haskell Wexler's cinematography is beautifully dark and blended, and the great Hazel Dickens sings three mining-town songs a cappella in her pure, wrenching voice. Sayles obviously wanted to tell his story of solidarity and martyrdom in a quiet way, without a conventionally "rousing" treatment. Still, there's no reason to direct the movie in a monotone, or to allow all the principals—miners, black and Italian scabs who join the strike, labor organizer, company thugs—to sit there gathering the hard shell of stereotype around them. The movie never comes fully to life. With James Earl Jones. PG-13. **11, 87, 221, 308, 509, 514, 526, 613, 719, 917, 935, 961**

MAURICE—(2 hr. 15 min.; 1987) The team of Ismail Merchant (producer) and James Ivory (director) have taken on E. M. Forster's undistinguished but heartfelt coming-out-of-the-closet novel (written in 1913, it wasn't published until 1971, the year after Forster's death) and made something as good as can be imagined from such precious material. The dense, puzzled young stockbroker Maurice (James Wilby) struggles against every form of social disapproval and finally acknowledges his own homosexual nature, beginning an affair with a working-class man (Alec Scudder)—in Forster's terms, the one good and true friend. Much of the movie is not about the affair, but about Maurice's painful dithering as a young man. Since he struggles to accept something that the audience has already accepted about him, we're in an embarrassingly superior position to the movie's hero. Still, the movie is faithful to the book's every quivering emotion, tremulous fear, and occasional moments of defiance and passion. Ivory's direction has definitely grown more adept—more lucid and flexible, and psychologically richer. With Hugh Grant as the object of Maurice's platonic affections at Cambridge, Denholm Elliott as the gruff family doctor, and Ben Kingsley as a deadpan Yankee who tries to "cure" Maurice of his problem through hypnotism. Beautiful, luxurious settings at Cambridge and various country houses. Kit Hesketh-Harvey worked on the screenplay. (9/28/87) R. **49**

THE MOZART BROTHERS—(1 hr. 51 min.; 1986) In Swedish, Eng. subtitles. An innovative director decides to rework Mozart's *Don Giovanni* by stripping the artists of their inhibitions and their clothing. With members of the Stockholm Opera. Screenplay by Suzanne Osten and Etienne Glaser. Dir. Osten. **82**

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle, virtually plotless Swedish movie about a twelve-year-old boy whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. And sometimes he withdraws altogether, getting down on the floor and barking and tearing at people's cuffs. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. He meets many strange adults, and enters into a bewildering intimacy with a tomboy who plays soccer and boxes, but who then insists on showing him her tiny, budding breasts. In the end, the messiness of life saves him from despair. The picture has some conventional imagery, but much of it is fresh and surprisingly powerful. Dir. Lasse Hallström. (5/11/87) **11, 81, 533, 752, 813, 969**

NEAR DARK—(1 hr. 35 min.; 1987) Vampire-in-training Adrian Pasdar rebels against his vampire friends when they decide to dine on his family. With Jenny Wright and Lance Henricksen. Screenplay by Eric Red and Kathryn Bigelow. Dir Bigelow. R. **33, 112, 210, 216, 217, 222, 319, 601, 606, 714, 761, 816, 903, 918**

NO MAN'S LAND—(1 hr. 46 min.; 1987) A young, inexperienced cop goes undercover to infiltrate a ring of car thieves and becomes seduced by their flashy lifestyle. With Charlie Sheen, D. B. Sweeney, and Randy Quaid. Written by Dick Wolf. Dir. Peter Werner. R. **24, 62, 84, 200, 204, 220, 222, 313, 316, 631**

★ **NO WAY OUT**—(1 hr. 54 min.; 1987) An extremely entertaining thriller about sex and power in Washington. The principals are: Kevin Costner as an ambitious young Navy officer, Gene Hackman as an abrupt secretary of defense, Sean Young as a luscious Washington party girl whom both men sleep with, and Will Patton as the secretary's unhinged aide. The goings-on, which include murder and espionage, are not as incredible as they might have seemed before the recent happenings in Washington. Screenplay by Robert Garland, an adaptation of the same Kenneth Fearing novel that inspired *The Big Clock* in 1947. Dir. Roger Donaldson. (8/17/87) R. **10, 36, 53, 66, 85, 200, 304, 308, 311, 317, 321, 322, 501, 511, 515, 530, 627, 709, 710, 723, 805, 807, 810, 904, 916, 938, 952, 962, 970**

ORPHANS—(1 hr. 55 min.; 1987) Two orphaned brothers, who support themselves by stealing, are tamed by the fatherly love of a gangster they planned to rob. With Albert Finney, Matthew Modine, and Kevin Anderson. Screenplay by Lyle Kessler. Directed by Alan J. Pakula. R. **51**

THE OUTING—(1 hr. 25 min.; 1987) Horror flick about a genie who is released from a magic lamp after 5,000 years and destroys everything in his reach. With Deborah Winters, James Huston, and Scott Bankston. Written and directed by Warren Chaney. R. **3, 37, 90, 91, 92, 100, 104, 106, 109, 111, 112, 207, 210, 210, 216, 220, 222, 223, 300, 306, 312, 316, 318, 508, 512, 517, 530, 532, 604, 606, 608, 611, 616, 625, 635, 715, 902, 913, 960**

POSITIVE I.D.—(1 hr. 42 min.; 1987) A mystery about a young mother who assumes a new identity after she becomes the victim of a brutal crime. With Stephanie Rascoe, John Davies, and Steve Fromholz. Written and directed by Andy Anderson. PG-13. **44**

PRINCE OF DARKNESS—(1 hr. 40 min.; 1987) A group of graduate science students are unwittingly enlisted by their professor to help the priest of an obscure sect prevent Satan's return to Earth. With Donald Pleasance, Jameson Parker, and Lisa Blount. Screenplay by Martin Quartermass. Dir. John Carpenter. R. **35, 67, 210, 220, 222, 223, 303, 313, 504, 618, 621, 721, 762**

THE PRINCESS BRIDE—(1 hr. 38 min.; 1987) A comic fairy-tale adventure with everything from evil princes to klutzy wizards, based on the William Goldman novel. With Mandy Patinkin, Christopher Guest, and Billy Crystal. Screenplay by Goldman. Dir. Rob Reiner. PG-13. **21, 40, 46, 61, 84, 112, 206, 211, 214, 218, 219, 302, 304, 310, 313, 406, 503, 505, 514, 516, 528, 606, 608, 610, 612, 616, 625, 705, 706, 707, 723, 724, 756, 760, 802, 817, 820, 903, 920, 921, 937, 962, 967, 971**

THE PRINCIPAL—(1 hr. 50 min.; 1987) Jim Belushi stars as a high-school principal assigned to the toughest school in the district. With Louis Gossett Jr. and Rae Dawn Chong. Dir. Christopher Cain. R. **33, 90, 109, 112, 200, 211, 216, 219, 318, 406, 510, 512, 606, 625, 706, 711, 713, 753, 753, 818, 903, 911, 962, 968, 903, 911, 937, 962**

PUMPKINHEAD—(1 hr. 26 min.; 1987) In the backwoods of Pennsylvania, an old woman unearths a chrysalis that turns into Pumpkinhead—an alien being. With Lance Henricksen, Jess East, and John DiAquino. Screenplay by Stan Winston, Mark Patrick Carducci, and Richard Weinman. Dir. Winston. R. **67, 200, 222, 803, 815**

THE RIGHT HAND MAN—(1 hr. 41 min.; 1987) Set in Australia in the late 1800s, the young heir to a great fortune defies convention to fulfill his interest in racing when he learns he is suffering from diabetes. With Rupert Everett, Hugo Weaving, and Arthur Digman. Screenplay by Helen Hodgman. Dir. Di Drew. **43**

ROBOCOP—(1 hr. 43 min.; 1987) A witty futuristic thriller with violent and sadistic kicks. In Detroit, the thugs have grown so brazen that the police have given up, leaving control of the city to a gigantic corporation. When the good cop Murphy (Peter Weller) is used for target practice by gangsters, corporation technicians reconstitute him as the cyborg RoboCop, a gleaming silver-black knight who disarms a rapist and demands, in a computer-generated rumble, "What's your next move, creep?" Like many another cynical summer-season action movie, *RoboCop* sets up a desire for revenge in the audience, playing the same low game as Charles Bronson, Clint Eastwood, and other eliminators of "scum." Written by Edward Neumeier and Michael Miner. (7/27/87) R. **37, 530, 954**

THE SICILIAN—(1 hr. 55 min.; 1987) The story of Salvatore Giuliano, the Sicilian bandit leader who took on the Church, the State, and the Mafia in an attempt to lead Sicily to secede from Italy. With Christopher

Lambert, Terence Stamp, and Barbara Sukowa. Screenplay by Steve Shagan, based on the Mario Puzo novel. Dir. Michael Cimino. R. **31, 47, 210, 715, 721, 803, 817**

SOMEONE TO WATCH OVER ME—(1 hr. 46 min.; 1987) The life of a happily-married police detective is shattered when he is assigned to protect an elegant Upper East Side witness to a homicide. With Tom Berenger, Mimi Rogers, and Lorraine Bracco. Written by Howard Franklin. Dir. Ridley Scott. R. **20, 25, 30, 51, 68, 87, 101, 106, 112, 200, 213, 218, 219, 220, 300, 304, 306, 307, 312, 313, 318, 322, 401, 404, 406, 500, 503, 505, 517, 520, 526, 527, 530, 532, 600, 606, 608, 610, 611, 617, 618, 621, 625, 633, 634, 700, 702, 703, 706, 708, 724, 801, 805, 816, 822, 900, 903, 910, 915, 936, 958, 962, 966, 967, 971**

STAKEOUT—(1 hr. 55 min.; 1987) A self-confidant Richard Dreyfuss and a rather wimpy Emilio Estevez play bantering Seattle cops who stake out the apartment of an escaped killer's old girlfriend. When Dreyfuss, pretending to be a telephone repairman, enters the apartment to install a bug in the woman's phone, he falls in love with the dark-haired beauty (Madeleine Stowe). The movie is fun, because our involvement and identification are split between the opportunistic cop, hungry for love, and his duty-bound partner, who sits squirming across the street, sure that something is about to go wrong (it does). Hokey, cheap, and violent, but it holds you. With Aidan Quinn as a psychotic killer. Dir. John Badham. (8/17/87) R. **36, 100, 112, 314, 504, 505, 510, 511, 513, 601, 606, 608, 609, 625, 634, 636, 704, 722, 725, 759, 812, 814, 904, 918, 962, 968, 970**

SURRENDER—(1 hr. 36 min.; 1987) Sally Field plays a talented but unfulfilled artist who falls for a successful novelist (Michael Caine) in this romantic comedy. With Steve Guttenberg and Peter Boyle. Written and directed by Jerry Belson. PG. **7, 22, 33, 44, 101, 102, 106, 110, 112, 203, 204, 210, 211, 212, 219, 220, 223, 300, 301, 309, 315, 400, 406, 503, 505, 506, 510, 517, 520, 523, 527, 530, 603, 606, 608, 610, 621, 625, 627, 637, 705, 706, 708, 709, 714, 723, 724, 756, 816, 818, 819, 820, 903, 921, 956, 958, 971**

SUSPECT—(1 hr. 22 min.; 1987) When a public defender representing a homeless man and a juror on the case discover top-secret information to clear the defendant, they are swept into a government conspiracy that reaches to the highest levels of power in Washington, D.C. With Cher, Dennis Quaid, and Liam Neeson. Screenplay by Eric Roth. Dir. Peter Yates. R. **33, 60, 111, 200, 220, 315, 504, 621, 631, 802, 816, 819, 953**

TAMPOPO—(1 hr. 57 min.; 1986) In Japanese, Eng. subtitles. A farce about the owner of a cheap noodle restaurant on the outskirts of Tokyo and her search for the ultimate noodle recipe. Written and directed by Juzo Itami. **82**

THREE O'CLOCK HIGH—(1 hr. 30 min.; 1987) A comic nightmare about the growing frustration of a high-school journalism student who finds himself facing an after-school battle with the school bully. With Casey Siemaszko, Anne Ryan, and Stacey Glick. Screenplay by Richard Christian Matheson and Thomas Szollosi. Dir. Phil Joanou. **20, 35, 62, 68, 209, 214, 217, 219, 300, 304, 306, 313, 316, 404, 406, 505, 506, 509, 512, 517, 519, 523, 530, 601, 606, 608, 610, 621, 625, 631, 634, 716, 718, 723, 724, 753, 753, 759, 800, 807, 810, 901, 904, 916, 917, 933, 963, 970**

TOO OUTRAGEOUS!—(1 hr. 45 min.; 1987) The sequel to *Outrageous,* this film finds female impersonator Robin finding stardom but losing his schizophrenic author friend, Liza. With Craig Russel, Hollis McLaren, and David McIlwraith. Written and directed by Dick Benner. R. **5, 66, 88**

VERA—(1 hr. 32 min.; 1987) From the Brazilian Film Festival, this is the story of a woman who longs to be a man. With Ana Beatriz Nogueira. Written and directed by Sergio Toledo. **4**

WEEDS—(1 hr. 59 min.; 1987) Nick Nolte stars as an ex-convict turned playwright who exorcises his past through his writing. With Nick Nolte, Joe Mantegna, and Mark Rolston. Written by Dorothy Tristan and John Hancock. Dir. Hancock. R. **7, 85, 816**

THE WHALES OF AUGUST—(1 hr. 30 min.; 1987) Lillian Gish and Bette Davis star in this story of two sisters coming to terms with old age. With Vincent Price and Ann Southern. Written by David Berry. Dir. Lindsay Anderson. **54**

THE WHISTLE BLOWER—(1 hr. 40 min.; 1987) Michael Caine investigates the death of his son, a young translator who ran afoul of his bosses at British intelligence. Caine brings an inspiring competence to his role, and the movie, which was written by Julian Bond, is always absorbing and well acted. But it's not convincing, and it depends for its righteous tone on hitting the standard villains of left-wing sentimentality, America and the upper classes. A traditionally earnest British picture. Dir. Simon Langton. (8/3/87) PG. **11**

★ **WISH YOU WERE HERE**—(1 hr. 32 min.; 1987) Lynda (Emily Lloyd), fifteen years old, just blurts out what she's thinking and feeling. It's 1951 at an English coastal town, and Lynda is surrounded by rule-bound elders. The saturnine men and shapeless women enforce a kind of lower-middle-class oppression. Yet the heroine triumphs; the drabness doesn't destroy her. Screenwriter David Leland (*Mona Lisa, Personal Services*) has a talent for English ghastliness—knobby faces, awful haircuts, ugly rooms—which he photographs with a quite extraordinary delicacy bordering on lyricism. The movie is formally disciplined and rather grave: Leland provides a wonderful frame for Emily Lloyd's self-confident performance. Yet he takes his heroine past the point of his own understanding: Lynda's sexual feelings, which should be the center of the story, are quite baffling. With Jesse Birdsall as a young bus conductor, and Tom Bell as Emily's foul-looking middle-aged lover. (8/3/87) R. **11, 81, 630**

REVIVALS

AFTER HOURS—(1 hr. 36 min.; 1985) Martin Scorsese's black comedy about a terrible date. An ordinary young man (Griffin Dunne) meets a girl (Rosanna Arquette), goes to visit her in SoHo, and suffers one absurd, experience after another. Scorsese captures the hell of being a single person in New York, but he keeps increasing the craziness until the movie loses its paranoid accuracy and becomes a sub-Fellini carnival. With John Heard, Teri Garr, Cheech and Chong, and Linda Fiorentino. **2**

CARMEN—(1 hr. 39 min.; 1983) In Spanish, Eng. subtitles. A contemporary Spanish choreographer-director searches for a leading lady who fulfills his vision of Carmen. The woman he finds, ironically, is named Carmen, and during rehearsal, they find themselves living out the *Carmen* story of love and treachery. With Antonio Gades, Laura Del Sol. Dir. Carlos Saura. **2**

THE CONFORMIST—(1 hr. 55 min.; 1970) In Italian, Eng. subtitles. In Bernardo Bertolucci's greatest movie, Jean-Louis Trintignant plays the repressed homosexual whose greatest desire is to appear "normal" and who joins the Italian Fascists in the thirties. With Dominique Sanda and Stefania Sandrelli. From the novel by Alberto Moravia. **9**

DIVA—(2 hr. 3 min.; 1981) In French, Eng. subtitles. A Parisian postman (Frédéric Andrei), in love with an American opera singer (Wilhelmenia Wiggins Fernandez), makes an illegal tape of one of her concerts. He accidentally picks up another tape (which incriminates a Paris cop), and people keep trying to kill him in order to take the tapes away. This funny and original movie, directed by Jean-Jacques Beineix, is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. **2**

EASY RIDER—(1 hr. 34 min.; 1969) Emblematic of the decade that formed its underlying concerns, *Easy Rider* is at once romantic and paranoid, and a continuation of the American "road" movie genre. Peter Fonda and Dennis Hopper play two hippie drug dealers who take off on a cross-country motorcycle trip that ends in disillusionment and death. Jack Nicholson is great as a drunken southern lawyer on the lam. Dir. Hopper. **9**

LAST TANGO IN PARIS—(2 hr. 9 min.; 1973) About sex, love, and death, this purports to be a social document, eroticism at its best, and a work of art, but fails at all three despite fancy positions and posturings. Marlon Brando's performance does reach great eloquence in his extended monologues. Maria Schneider is his partner. Dir. Bernardo Bertolucci. **2**

THE MAGIC FLUTE—(2 hr. 14 min.; 1975) In Swedish, Eng. subtitles. Ingmar Bergman's enchanting version of the Mozart opera suggests that the filmmaker should have taken more holidays from anxiety, despair, and God. Bergman's staging is fluid and intimate in a way that opera on stage could never be, and Mozart's drama of the trials of love emerges with clarity and force. **2, 8**

MEAN STREETS—(1 hr. 50 min.; 1973) Martin Scorsese's tormented, love-hate letter to the Little Italy he grew up in, with its confused young punks, coyly sordid mafiosi, and struggles of love and friendship. Robert De Niro's performance is its main strength. With Harvey Keitel and Amy Robinson. **2**

NORTH BY NORTHWEST—(2 hr. 16 min.; 1959) Hitchcock at the peak of his powers. A big, long, and colorful—but never for a moment dull or humorless—suspense story starring Cary Grant as a New York adman mistaken for a spy and sought for murder, Eva Marie Saint as a blonde seductress up to no good, and James Mason as the suave and heartless bad guy. The great crop-dusting scene alone is worth the price of admission. **8**

THE OFFICIAL STORY—(1 hr. 52 min.; 1985) In Spanish, Eng. subtitles. Alicia is an Argentinian teacher happily married to a right-wing businessman; together they are devoted to their adopted daughter. In 1983, as the military government crumbles, a friend of Alicia's returns from exile and raises the possibility that the daughter could be the child of *desaparecidos*—leftists arrested and usually executed by the security police. Alicia's life becomes hell. By her own haughty standards, she finds herself wanting. Her husband, on the other hand, can't understand why she doesn't just keep quiet and take care of the child. In the final, extremely violent, inevitable confrontation between these two, the love they feel for each other is the most painful element. Dir. Luis Puenzo. **2**

THE PARADINE CASE—(2 hr. 11 min.; 1948) A lavish, overlong, heavy drama of a British lawyer and a beautiful murder suspect, forgettably directed by Alfred Hitchcock. With Gregory Peck, Ann Todd, Valli, Charles Coburn, Charles Laughton, and Ethel Barrymore. **8**

RIFIFI—(1 hr. 58 min.; 1955) Jules Dassin's remarkably tense film about French gangsters who knock over a jewelry store and then fall out. It's sexy and violent in ways that excited American audiences 30 years ago. With Jean Servais. **8**

SALVATION!—(1 hr. 30 min.; 1987) A TV evangelist's life is invaded by a white-trash family, who have heavy-metal rock, sex, and money on their minds. With Stephen McHattie, Exene Cervenka (of the rock group X), Dominique Davalos, Viggo Mortensen, Rockets Redglare, and Billy Bastiani. Screenplay by Beth B and Tom Robinson. Dir. Beth B. **9**

SHOOT THE PIANO PLAYER—(1 hr. 20 min.; 1960) In French, Eng. subtitles. François Truffaut's magical early film is about a withdrawn piano player (Charles Aznavour) who gets involved in murder. Made in the director's casually lyrical throwaway style. **8**

SMILES OF A SUMMER NIGHT—(1 hr. 48 min.; 1955) In Swedish, Eng. subtitles. Not only one of Ingmar Bergman's masterpieces but also one of the two or three absolutely great comedies the screen has produced so far. Acting, writing, and direction such as one seldom sees anywhere; only Gunnar Fischer's cinematography, fine as it is, is not quite up to that of Sven Nykvist's in Bergman's later films. **8**

SNOW WHITE AND THE SEVEN DWARFS—(1 hr. 23 min.; 1937) Walt Disney's classic version of the Grimm fairy tale—the first full-length animated feature—is now celebrating its 50th anniversary. David Hand was supervising director. G. **100, 219, 308, 610, 636, 968**

STATE OF SIEGE—(2 hr.; 1972) Controversial political melodrama written by Franco Solinas and directed by Costa-Gavras, about an American police official in Uruguay (based on Dan A. Mitrione, alleged to have instructed state security forces in the uses of torture) who is kidnapped and executed by leftist guerrillas. Although Costa-Gavras romanticizes the guerrillas, Yves Montand, as the American, gives the movie gravity and force. **2**

WISE BLOOD—(1 hr. 48 min.; 1979) A harsh, funny, and faithful adaptation of Flannery O'Connor's first novel, a southern tale of Jesus-haunted fanatics, dimwits, and con artists. The unlikely hero (Brad Dourif), with burning eyes and a head thrust forward like a crane's, wants to set up a renegade Church Without Jesus. Dir. John Huston. **9**

THEATER LISTINGS

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BROADWAY

Previews and Openings

Wednesday, October 21

CABARET—Joel Grey stars as the Master of Ceremonies in this renovated production of the musical with book by Joe Masteroff based on the play by John Van Druten, based on the stories by Christopher Isherwood; music by John Kander; lyrics by Fred Ebb. Alyson Reed plays Sally Bowles, and featured (nay, co-starred) in the cast are Regina Resnik, Werner Klemperer, Gregg Edelman, David Staller, and Nora Mae Lyng; directed by Harold Prince. Dances and cabaret numbers staged by Ron Field. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $30 to $45; Fri. and Sat. at 8, $40 to $47.50; Wed. at 2, $28.50 to $40. Previews now prior to a 10/22 opening. **Imperial Theater,** 249 West 45th Street (239-6200). 2 hr. 40 min. **IRLS**

DON'T GET GOD STARTED—A gospel musical, written and directed by Ron Milner, which cofronts come of the problems of sex, marriage, and drugs. Featured in the cast are Be Be Winans, Vanessa Bell Armstrong, Chip Fields, Marvin Wright-Bey, Conni Marie Brazelton, Ernie Banks, Marilyn Coleman, and Giancarlo Esposito. Tues. at 8, $25; Wed. and Thur. at 8, Sat. at 2, Sun. at 7:30, $25 and $35; Fri. and Sat. t 8, Sun. at 3, $30 and $40. Previewing now prior to an 11/4 opening. **Longacre Theater**, 220 West 48th Street (239-6200). 2 hr. 10 min.

INTO THE WOODS—Bernadette Peters plays the Witch, Joanna Gleason is the Baker's Wife, Chip Zien's the Baker, Tom Aldredge is the Mysterious Man, and Robert Westenberg is both Cinderella's Prince and the Wolf, in a musical written and directed by James Lapine, with music and lyrics by Stephen Sondheim. Stories are from the Grimm Brothers and other classic scary fairy tales. Featured in the cast are Ben Wright, Barbara Bryne, Pamela Winslow, Kim Crosby, Kay McClelland, Danielle Ferland, Edmund Lyundeck, Joy Franz, and Philip Hoffman; the dance movement is by Lar Lubovitch. Tue. through Thur. at 8, Sat. and Sun. at 2, $35 to $45. Fri. and Sat. at 8, $37.50 to $47.50, Wed. at 2, $30 to $40. Previewing now prior to an 11/5 opening. **Martin Beck Theater,** 302 West 45th Street (947-0033). 2 hr. 20 min. All major credit cards. **IRLS**

Now Playing

ANYTHING GOES—A revival of Cole Porter's musical, with book by Timothy Crouse and John Weidman (the original book was by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse); directed by Jerry Zaks; Michael Smuin is the choreographer. Featured in the cast are Patti LuPone, Howard McGillin, Bill McCutcheon, Anthony Heald, Rex Everhart, Anne Francine, Linda Hart, and Kathleen Mahony-Bennett. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; tickets for all performances are $30 and $35; through 1/3. **Vivian Beaumont Theater,** Lincoln Center, 65th Street and Broadway (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

BROADWAY BOUND—Elizabeth Franz, Dick Latessa, Evan Handler, Alan Manson, Carol Locatell,and Mark Nelson appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene has left the Army and, with his brother Stanley, is pursuing a radio-writing career; directed by Gene Saks. Opened 12/4/86. Mon.–Sat. at 8, $27.50 to $40; Sat. at 2, Sun. at 3, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst,** 235 West 44th Street (239-6200). 2 hr. 40 min. All major credit cards. **IRLS**

BURN THIS—John Malkovich and Joan Allen co-star in Lanford Wilson's play about the romance between a married man and a dancer whose career up to now has consumed her, and whose present plight brings about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lou Liberatore. Mon. through Sat. at 8, $27.50 to $37.50, Sat. at 2, $25 to $35, Wed. at 2, $22.50 to $32.50. **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hr. 45 min. **IRLS**

LA CAGE AUX FOLLES—Keene Curtis and Peter Marshall are the latest co-stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret. The book is by Harvey Fierstein, music is by Jerry Herman, direction is by Arthur Laurents, and it opened 8/21/83. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50; Wed. at 2, $32.50 to $42.50; some balcony seats are $10. **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. ● ● **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of PracticalCats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may last forever and *should* last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $45; Wed. at 2, $25 to $40. **Winter Garden,** Broadway and 50th St. (239-6200). 2 hr. 45 min. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett, the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory. Mon. through Thur. at 8, Wed. and Sat. at 2; $30 to $45; Fri. and Sat. at 8, $30 to $47.50. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

COASTAL DISTURBANCES—Another worthy promotion from the Off Broadway stage is Tina (*Painting Churches*) Howe's play, a love story set on a lonely private beach; directed by Carole Rothman. Featured in the cast are Rosemary Murphy, Madeleine Potter, Tim Ryan, Heather Mac Rae, Addison Powell, Michael Maronna, Ron Guttman, Jean De Baer, and Jami Lynne Grenham; opened 3/4/87. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30, except Sat. at 8, $33. **Circle in the Square,** 1633 Broadway (239-6200). 2 hr. 20 min. All major credit cards. **IRLS**

DREAMGIRLS—The musical has returned, directed and choreographed by Michael Bennett, with book and lyrics by Tom Eyen, and music by Henry Krieger. Featured in the cast are Susan Beaubian, Arnetia Walker, Alisa Gyse, Lillias White (who sings a show-stopper commendably), Weyman Thompson, Roy L. Jones, Herbert L. Rawlings, Jr. (who sings, dances, and acts with heart and soul and body and humor, and pathos to spare), and Kevyn Morrow; 6/28/87. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30 to $45.. **Ambassador Theater,** 215 West 49th Street (239-6200). 2 hr. 35 min. All major credit cards.

FENCES—James Earl Jones stars in August Wilson's Pulitzer Prize-winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. Featured in the cast are Mary Alice, Ray Aranha, Charles Brown, Frankie Faison, and Courtney Vance. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thur. at 8, $10 to $35; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $37.50; Wed. at 2, $8 to $30. **46th Street Theater,** 226 W. 46th St. (246-0102). 2 hr. 35 min. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3, $27.50 to $45. **St. James Theatre,** 246 West 44th Street (239-6200). 2 hr. 15 min. ● ●

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little, the original stars, have returned to the cast, and are now the latest attraction of Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Featured in the cast are Daniel Ziskie, Richard E. Council, Cheryl Giannini, GJosh Pais, and Jane Fleiss; opened 11/19/85. Tue. through Thur. at 8, $32.50 to $37.50; Fri. and Sat. at 8, $35 to $40; Wed. and Sat. at 2, Sun. at 3, $30 to $35. **Booth Theater,** 222 West 45th Street (239-6200). 2 hr. 15 min. ● ● **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians" in an uproariously funny show, focusing on a myriad of subjects; opened 12/22/86. Tue, through Sat. at 8, Sat. at 2, Sun. at 3; $15 to $30. **Brooks Atkinson Theater,** 256 West 47th Street (719-4098). 2 hr. All major credit cards. **IRLS**

LATE NITE COMIC—Robert LuPone and Teresa Tracy star in Allan Knee's comedy musical about a would-be stand-up comic and his off-again on-again relationship with a ballet dancer. Music and lyrics are by Brian Gari, and the director is Philip Rose. Featured in the cast are Don Stitt, Susan Santoro, Sharon Moore, Michael McAssey, Mason Roberts, Aja Major, Judine Hawkins, Pamela Blasetti, Barry Finkel, Kim Freshwater, Lauren Goler, and Patrick Hamilton. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $22.50 to $37.50, Wed. at 2, $17.50 to $32.50. **Ritz Theater** 219 West 48th Street (582-4022). 2 hr. 10 min. **IRLS**

ME AND MY GIRL—Jim Dale, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman. Featured in the very talented cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo

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Fettucini Alfredo Prepared at Table $18.50
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Leyden, Justine Johnston, Elizabeth Larner, Eric Huton; opened 8/10/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis Theatre,** 46th Street and Broadway (246-0102). 2 hr. 30 min. All major credit cards. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, and music by the latter, lyrics by Herbert Kretzmer, with additional material by James Fenton; and adapted and directed by Trevor Nunn and John Caird with their customary panache. Colm Wilkinson, an Irish tenor who acts as well as he sings, which he does ravishingly, is Jean Valjean; others in the cast are Terrence Mann, Kelli James, Randy Graff, Norman Large, and Jennifer Butt. Story is of a fugitive pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. On 11/30, Gary Morris takes over the Colm Wilkinson role. Mon. through Sat. at 8, Sat. at 2; $25 to $50. 200 tickets at $16 are available Mon. through Thur. when valid student I.D.'s are shown at box office. **Broadway Theater,** Broadway at 53rd Street (239-6200). 3 hr. 15 min. All major credit cards. **IRLS**

MORT SAHL ON BROADWAY—A one-man humorfest by a sharp-tongued commentator of our times. Fri. and Sat. at 8, $27.50 to $27.50, Tue. through Thur. at 8, Wed. and Sat. at 2, Sun. at 3, $15 to $25. **Neil Simon Theater,** 250 West 52nd Street (757-8646). 2 hr. All major credit cards.

THE NERD—Gary Burghoff, Jim Borrelli, and Robert Joy are now the stars of the late Larry Shue's comedy about an architect and his difficulties contending with a man who once saved his life; directed by Charles Nelson Reilly. Featured in the cast are Debra Engle, Peggy Cosgrave, Wayne Tippit, and Timmy Geissler; opened 3/22/87. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $10 to $32.50, Fri. and Sat. at 8, $29.50 to $37.50, Wed. at 2, $10 to $30. **Helen Hayes Theater,** 240 West 44th Street (944-9450). 2 hr. 15 min. All major credit cards.

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Material contributors were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

ROZA—Georgia Brown stars with Bob Gunton in a musical with book and lyrics by Julian More (based on Romain Gary's *La Vie Devant Soi*), with music by Gilbert Becaud, and choreography by Patricia Birch; directed by Harold Prince. In an immigrant quarter of Paris, story is about a former prostitute who makes her living raising her previous colleagues' children, and about the warm relationship that evolves with one of them. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3, $32.50 to $47.50.**Royale Theater,** 242 West 45th Street (239-6200). 2 hr. 18 min. All major credit cards.

CLOSED

SHERLOCK'S LAST CASE—Frank Langella, who is delectably hateful, and likeable, as required, plays Sherlock, and Donal Donnelly (whose performance is an inexhaustible fount of comic energy) is Dr. Watson in this latest case of the great sleuth, written by Charles Marowitz, and directed by A. J. Antoon with *brio* and panache to spare. The production is inventive throughout, and Holmes gets to meet the sexy Liza Moriarty, the professor's daughter (Melinda Mullins). Featured in the cast are Jennie Ventriss (as Mrs. Hudson), Pat McNamara (as Lestrade), and Daniel M. Sillmun. Tue. through Sat. at 8, Sun. at 3, $27.50 to $37.50; Wed. and Sat. at 2, $22 to $32.50. **Nederlander Theater,** 208 West 41st Street (246-0102). 2 hr. 20 min. All major credit cards. **IRLS**

STARLIGHT EXPRESS—Andrea McArdle, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard are the stars of the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe. The plot centers on a great train race around the United States to determine the fastest and greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars. The director is Trevor Nunn. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theater,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

OFF BROADWAY

ABINGDON SQUARE—Maria Irene Fornes's play, set in pre-World War I Greenwich Village, explores the married life of a young girl and an older man; directed by the author. Featured in the cast are Madeleine Potter, John David Cullum, Bernie McInerney, Michael Cerveris, Anna Levine, and Myra Carter. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $16 and $18.50; through 10/25. **American Place Theater,** 111 West 46th Street (247-0393).

APHRODITE—A tragedy of unrequited love, jealousy, and murder, adapted from the poems of Oscar Wilde and the Greek legend of Hippolytus; directed by Steven Baker. Thur. thru Sun. at 8; $5; through 11/29. **Dramatic Personae,** 25 E. 4th St. (673-3482).

BIRDS OF PARADISE—A musical comedy involving members of an amateur theater group whose lives are dramatically changed by a professional actor's visit; book and lyrics by Winnie Holzman, music by David Evans; directed by Arthur Laurents. Featured in the cast are Barbara Walsh, John Cunningham, Jonathan Simmons, Todd Graff, Mary Beth Peil, Crista Moore, Donny Murphy, and Andrew Hill Newman. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $21.50 to $26; from 10/26, $30 to $35. **Promenade Theater,** Broadway at 76th Street (580-1313).

BOUNCERS—John Godberg's play is about working-class Britons at play; directed by Ron Link. Featured in the cast are Adrian Paul, Anthony LaPaglia, Gerrit Graham, Dan Gerrity. Mon. through Thur. at 8; Fri. at 8 and 11; Sat. at 7 and 10; $20 to $26.**Minetta Lane Theater,** 18 Minetta Lane (420-8000).

CIRCUMSTANCES—Louis Mustillo, in his play portrays eight disparate charaters, from a Vietnam veteran to a nervous teenager; directed by Janis Powell. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; #14 and $16; from 10/21. **Susan Bloch Theater,** 307 West 26th Street (567-4498).

COMPANY—A revival of the Stephen Sondheim and George Furth 1970 landmark musical comedy about marriage; directed by Susan H. Schulman. With Lenny Wolpe, Barbara Andres, Susan Elizabeth Scott, Robert Michael Baker, Kip Niven, Judith Blazer, Jeanne Lehman, David Carroll, Michael Elich, Louise Hickey. 10/23 through 11/14; $10; call theater for specifics. **Theater,** 2 E. 90th St. (534-5366).

DRIVING MISS DAISY—The return of Alfred Uhry's interesting and amusing play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Featured is the original cast: Dana Ivey, Morgan Freeman, and Ray Gill. Tue. through Sat, at 8, Wed. and Sat. at 2, Sun. at 3; $24.50 to $28.50. **John Houseman,** 450 West 42nd Street (564-8038).

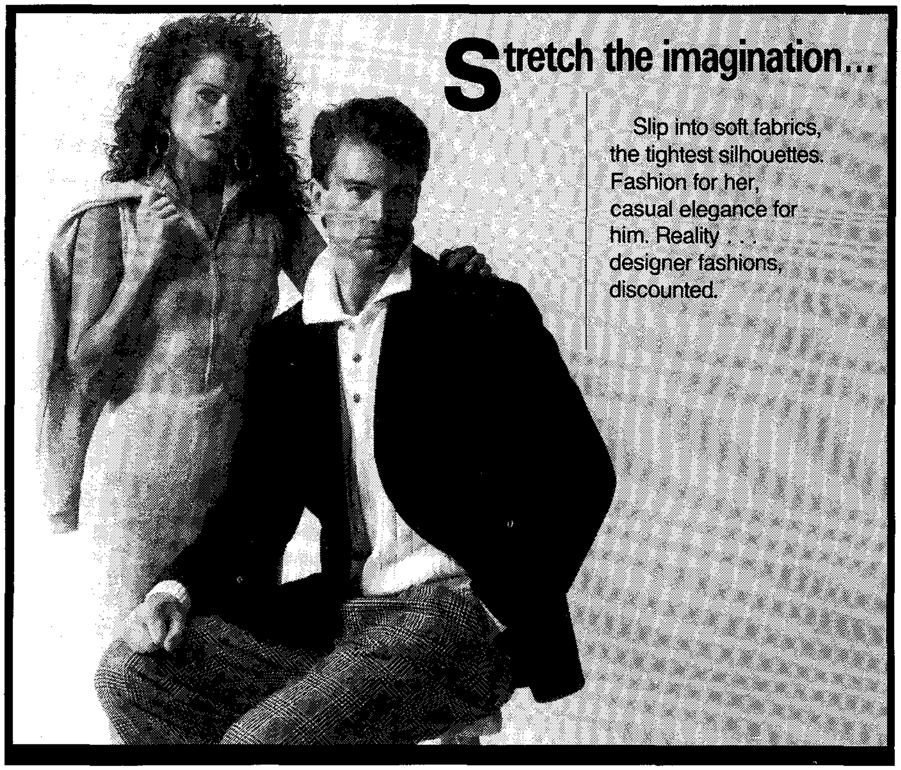
FANTASTICKS—A musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another decade (or two). Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FLOORSHOW: DONA SOL AND HER TRAINED DOG—Edwin Sanchez's play about a former prostitute who has become a mystic able to see and control the future; directed by Phylis Ward Fox. Thur. through Sat. at 8, Sun. at 3; $7 and $8; 10/22 through 11/8. **Brooklyn Playworks Theater,** 674 Fourth Avenue, Brooklyn (1-718-499-2293).

FORTUNE AND MEN'S EYES—A revival of John Herbert's prison drama dealing with sexual manipulation and institutional brutality in the nation's prisons. With Thom Politico, Darren Ashley Home, Will Scheffer, Drew Murphy, Edward Ormond. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $12.50. **Actor's Playhouse,** 100 7th Ave. So. South (691-6226).

GIVE MY REGARDS TO BROADWAY—An adaptation of George M. Cohan's 1904 *Little Johnny Jones,* about a famous jockey and his fight to restore his good name and win the girl he loves. Featured in the cast are Brian Quinn, Bruce McKillip, Raymond Allen, Susan Holmes, Peder Hansom, and Millie Petroski. Wed. through Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30; $17.50 and $20. Light Opera of Manhattan at **Playhouse 91,** 316 East 91st Street (831-2000).

HAPPY DAYS—Aideen O'Kelly and John Leighton are costars in Samuel Beckett's play, directed by Shivaun



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O'Casey (the daughter of Sean O'Casey). Through 10/25 (call theater for details). **Samuel Beckett Theatre,** 412 West 42nd Street (594-2826). Closed.

ISLE OF SWANS—Rhonda Wilson stars, with Lindzee Smith and Rosemary Hochschild, in Australian playwright Daniel Keene's play, set in 1900 on a small island where a young woman, apparently deserted by her lover, is left to her fate; directed by Ms. Wilson. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $20 to $25. **Westside Arts Theatre,** 407 West 43rd Street (541-8394).

JULIE WILSON: FROM WEILL TO SONDHEIM—Julie is accompanied by pianist William Roy, and features the music of our great composers. 10/20 through 11/29. Mon. and Wed. through Sat. at 8, Wed. at 2, Sun. at 3 and 7; $20. **Kaufman Theater,** 534 West 42nd Street (279-4200).

LAST TANGO IN POMPEII—Craig Carlisle's comedy about a crumbling American family; directed by Traci Carlisle. Wed. through Sat. at 8, Sun. at 2 and 7; $12; 10/21 through 11/8. Performed by the Quartersworth Players at **TOMI Terrace Theater,** 23 West 73rd Street (677-6109).

LAUGHING WILD—Christopher Durang's play in three relating parts ranging over a multitude of subjects, starring the author and E. Katherine Kerr. Tue. through Sat. at 8, Sat. and Sun. at 3, Sun. at 7; $22 and $24; from 10/23. **Playwrights Horizons,** 416 West 42nd Street (564-1235).

THE LEGACY—Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. You'll clap your hands and stomp your feet! Fri. and Sat. at 8, Sun. at 3; $12. **National Black Theater,** 2033 Fifth Avenue (427-5615).

THE LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, this weird and funny musical, now in its sixth year, is set in a flower shop run by a botanical genius with a flair for experimentation. The music is by Alan Menken; the book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, and vocally by Ron Taylor. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; $27.50 to $35. **Orpheum Theater,** 126 Second Avenue (477-2477). ● ●

THE MAHABHARATA—A nine-hour presentation of the epic entertainment by Jean-Claude Carriere, adapted into English and directed by Peter Brook, based on an ancient Sanskrit poem, tracing the dramatic struggles of a family dynasty spanning many generations, culminating in a great civil war. The work can be seen in three ways–on three consecutive evenings, once a week for three weeks, or as a full-length marathon performance. Call theater to make known your wishes. Through 1/3 (part of NEXT WAVE Festival). A BAM production performed at the **Majestic Theater,** 651 Fulton Street, two short blocks from the Brooklyn Academy of Music (1-718-636-4100).

THE MAHABHARATA—India's ancient classic, seven times longer than the Iliad and Odyssey combined, presented with a blend of drama, dance, and music, by a group of four and running an hour and a half. It's the story of a dynasty torn apart by the desire for world power. Thur. and Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7; $10; through 11/1. Presented by the Theater of Understanding at the **American Theater of Actors,** 314 West 54th Street (829-7822).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thur. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804). ● ●

MOMS—Clarice Taylor stars in the title role of the critically acclaimed musical play by Ben Caldwell about famed comedienne Jackie "Moms" Mabley. Carol Dennis plays Moms's dresser and confidante, and Grenoldo Frazier (who wrote the music) is seen as her pianist, chauffeur, and general factotum; directed by Walter Dallas. Tue. through Sat. at 8, Sat. at 2, Sun. at 3 and 7:30; $20 to $27.50. **Astor Place Theater,** 434 Lafayette Street (254-4370).

NO FRILLS REVUE!—A musical with 200 characters, played by ten actors, in 23 sketches, songs, dances, and blackouts, conceived and directed by Martin (*Annie*) Charnin. Featured in the cast are Bob Stillman, Adinah Alexander, Justin Ross, Sasha Charnin, Lynn Paynter, Clare Fields, Andre Montgomery, Stephani Hardi, Eddie Korbich, and Sarah Knapp. Tue. through

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Sun. at 8, Sun. at 3; through 10/25; $12. **C.S.C. Rep Theater,** 136 East 13th Street (677-0040).

NE WAY TO ULAN BATOR—Elliott Caplin's comedy view of a mid-life crisis; directed by Jerry Heymann. Thur. and Fri. at 8, Sat. at 7 and 10, Sun. at 3; $10; 10/23 through 11/11. **Riverwest Theater,** 155 Bank Street (243-0259).

UNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for a good cause. Featured in the cast are Travis Hudson, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $32.50. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ●

F MICE AND MEN—John Savage stars in the 50th anniversary of John Steinbeck's play about a migrant worker who befriends a kindly but childlike giant named Lennie (Jay Patterson); directed by Arthur Storch. Featured in the preduction are Mark Metcalf, Edward Seamon, Clifford Fetters, Jane Fleiss, Joe Warren, Mathew Locricchio, Ron Perkins, and Roger Robinson. Tue. through Sat. at 8, Wed., Sat., and Sun. at 2; $20 to $28; through 11/29. **Roundabout Theater,** 100 East 17th Street (420-1883).

ON SECOND AVENUE—Mary Soreanu, Reizl Bozyk, and Bruce Adler are co-stars in this Yiddish-English musical, created by Zalmen Mlotek and Moishe Rosenfeld; directed by Isaiah Sheffer. With Joanna Borst, Seymour Rexite, Robert Abelson, klezmer musicians. Sat. at 3 & 8, Sun. at 2 & 5:30; $16.50–$23.50. **Norman Thomas Theater**, 111 East 33rd St. (532-4485).

PERFECT CRIME—Warren Manzi's thriller, directed by Jeffrey Hyatt. Featured in the cast are Cathy Russell, Perry Pirkkanen, John Sellars, G. Gordon Cronce, Warren Manzi, and W. MacGregor King. Wed. through Sat. at 8, Sun. at 3 and 7, Sat. at 2; $20 to $22. **McGinn/Cazale Theater** (over the Promenade Theater), 2162 Broadway (307-7171).

PSYCHO BEACH PARTY—Charles Busch's new comedy (in which he stars) is the rib-tickling story of a perky, teenage girl with a problem which leads to havoc with her social life and turns beach parties into nightmares; directed by Kenneth Elliot. Featured in the cast are Michael Leitheed, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Michael Belanger, Judith Hansen, Theresa Marlowe, Meghan Robinson, and Andy Halliday. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24 to $26. **Players Theater,** 115 Macdougal Street (254-5076).

RIVERSIDE DRIVE—Miriam Kressyn has adapted this revival of a 1927 Yiddish play with music by Leon Kobrin about Jewish life in New York in the 1920s; directed by Roger Sullivan. Featured in the cast are Zipora Spaisman, Norman Kruger, Leon Liebgold, and Raquel Yossifon. Sat. at 8, Sun. at 2 and 5:30; $14 and $16; 10/24 through 1/17/88. **Folksbiene Theater,** 123 East 55th Street (755-2231). Simultaneous English translation via **IRLS**

ROMANCE! ROMANCE!—Musical with book and lyrics by Barry Harman and music by Keith Herrmann. First act is based on the writings of Arnold Schnitzler, and is set in turn-of-the-century Vienna. Second act, based on writings of Jules Renard, takes place in the Hamptons at the height of the season. Wed. through Sat. at 8, Sat. at 2, Sun. at 3 and 7; $15; 10/30 through 11/9. **Actor's Outlet,** 120 W. 28th St. (645-0783).

SARAFINA!—Mbongeni Ngema's musical, with music by Hugh Masekela and Ngema, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela. A cast of seven plus ten musicians has traveled from South Africa for this engagement. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun.at 3; $30; through 11/29. **Mitzi E. Newhouse Theater** at Lincoln Center, 150 West 65th Street (239-6200). **IRLS**

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl*). Melissa Gilbert stars in the story of two sisters and their father, and the experiences which have torn the family apart and brought them back together again; directed by Mary B. Robinson. Featured in the cast are Paul Sparer, Gordana Rashovich, Cordelia Richards, Joan MacIntosh, and Jon Tenney. Tue. through Thur. at 8, Wed. and Sat. at 2, $20; Fri. and Sat. at 8, Sun. at 3; $22; Tue. through Thur. at 8, Wed. and Sat. at 2, $22; Fri. and Sat. at 8, Sun. at 3, $25. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

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tive encountering a ruthless power lord, a deadly assassin, and the ghost of the legendary black thespian. Wed. through Sun. at 8, Sat. and Sun. at 3; $17.50. **Westbeth Theater,** 151 Bank Street (924-7185).

STAR-CROSSED LOVERS—A musical fantasy about how Shakespeare made it as a playwright, bringing wenches, lords, ghosts, and Elizabeth I to life. Wed. through Sat. at 8, Sat. at 2, Sun. at 3; $12.50. **Royal Court Repertory,** 301 West 55th Street (956-3500).

STEEL MAGNOLIAS—Robert Harling's play returns (and looks and plays better yet in its larger venue), about society matrons who live, discuss, and enjoy life as they are beautified at a beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Betsy Aidem, Kate Wilkinson, Margo Martindale, Mary Fogarty, Constance Shulman, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tue. through Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30; $20 to $27. **Lucille Lortel Theater,** 121 Christopher Street (924-8782).

TALK RADIO—Eric Bogosian's play (written with Tad Savinar) centers on an evening in the life of an acerbic and combative talk radio show host; directed by Fred Zollo. Larry Pine stars, and in the cast are Michael Wincott, Robyn Peterson, Linda Atkinson, Peter Onorati, William DeAcutis, Mark Metcalf, Susan Gabriel, John C. McGinley, Zack Grenier, and Michele Mariana. Tue. through Sun. at 8, Sat. and Sun. at 3; $20 and $25; through 11/1. **Public/Martinson Hall,** 425 Lafayette Street (598-7150).

TEA—Velina Hasu Houston's look at the struggles of Japanese war brides reunited after the suicide of a friend; directed by Julianne Boyd. Tues. through Sun. at 7:30, Sat. and Sun. at 3; $12; through 10/25. Manhattan Theater Club's **Stage 11,** downstairs at the New York City Center Theater, 131 West 55th Street (947-5850).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

WILD BLUE—Joseph Pintauro's collection of short gay plays, directed by Robert Fuhrmann. Featured in the casts are Park Overall, Dana Bate, Richard Hughes, Thomas Calabro. Thur. through Fri. and Sun. at 8, Sat. at 7 and 10; $10 to $20. The Glines at **47th Street Playhouse,** 304 West 47th Street (869-3981).

THE WILDMAN—Ralph Lee's theatrical-musical collaboration, with music by Paul Halley, is based on the legendary 'wildman' of medieval times, and is depicted with masks, puppets, and other devices. Wed. through Sat. at 7:30, Sat. at 9:30; $8 and $12; 10/21 through 31. A Mettawee River Company presentation at the **Cathedral of St. John the Divine,** 1047 Amsterdam Avenue (307-7171).

YEAR OF THE DUCK—Israel Horovitz's comedy concerns a small-town community theater rehearsing a production of Ibsen's *The Wild Duck.* Featured in the cast are Kathryn Rosseter, Katherine Hiler, Bernie Passeltiner, James Houston, Paul O'Brien, and Ann-Sarah Matthews. Wed. through Sat. at 8, Sat. and Sun. at 3, Sun. at 7; $15 to $18. **Hudson Guild Theater,** 41 West 26th Street (760-9810).

THEATER COMPANIES

AMAS REPERTORY THEATRE—*Conrack,* a new musical based on Pat Conroy's novel *The River Is Wide*; score by Anne Crosswell and Lee Pockriss, and a book by Granville Burgess; directed by Stuart Ross. Thu. through Sat. at 730, Sun. at 3; $10; through 11/8. **AMAS,** 1 East 104th Street, third floor (369-8000).

AMERICAN ENSEMBLE COMPANY—Kelly Masterson's *Touch,* directed by John Genke, explore relationships, philosophies, and the needs of those afflicted with AIDS, who are alone and have only each other for support. It is set in a former hotel on Laguna Beach. Featured in the cast are Robert Peito, Gary Steef, Les Daniels, William White, and Matthew Cloran. A percentage of profits is being donated to AIDS research. Thur. through Sun. at 8, Sun. at 3 and 7; $10; through 11/22. **American Ensemble Comany Theater,** 339 East 28th Street (571-7594).

CIRCLE REPERTORY COMPANY—The season's opener is Rafael Lima's *El Salvador,* an examination of six expatriate American journalists fighting their own battles of cynicism and ethics in the heat and horror of the capital city. Featured in the cast are Zane Lasky, Cotter Smith, Bruce McCarty, John Spencer, and Lorraine Morin-Torre; directed by John Bishop. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30; $22.50 to $26. **Circle Repertory Theater,** 99 Seventh Avenue South (924-7100).

EQUITY LIBRARY THEATER—A revival of *Kismet,* with music and lyrics by Robert Wright and George Forrest (based on the themes of Borodin). Book by Charles Lederer and Luther Davis (based on the play by Edward Knoblock), all put together in a newly revised version. Tue. through Sun. at 8, Sat. and Sun. at 2:30; 10/29 through 11/22. **Equity Library Theater,** 310 Riverside Dr. (enter on 103rd St.) (663-2028).

JEAN COCTEAU REPERTORY—Jean-Paul Sartre's *No Exit,* in which three strangers are locked together in a hell of their own making; in repertory with Franz Kafka's *The Trial,* adapted by André Gide and Jean-Louis Barrault, which tells of a modern man's journey through a maze of politics and paranoia. Thur. through Sat. at 8, Sun. at 3; $15. **Bouwerie Lane Theater,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATER—Judith Cohen and Ernestine Jackson are the stars of *Sophie,* a musical set to a ragtime beat about the life of famed entertainer Sophie Tucker; book and lyrics by Rose Leiman Goldemberg; music by Debra Barsha; directed and chreographed by Louis and Eugenia Erdman. Featured in the cast are John Barilla, Adam Heller, Deborah Filler, Tray Katz, Daniel Neiden, Shelley Wald, and Rick Zieff. Tues., Wed., Thur., and Sat. at 8, Sun. at 2 and 7; $15 and $18. **Jewish Repertory Theater,** 344 East 14th Street (505-2667).

LA MAMA E.T.C.—*Brain Cafe,* written and directed by Roger Babb, with music by Blue Gene Tyranny, choreography by Rocky Bornstein, has a theme of mistaken identity. Featured in the cast are Paul Zimet, Lenard Petit, Mary Shultz, Rocky Bornstein, and John Fleming. 10/22 through 25 at 8; $8. Presented by the Otrabanda Company at **La Mama, E.T.C.,** 74A East Fourth Street (475-7710).

MANHATTAN THEATER CLUB—Terrence McNally's *Frankie and Johnny in the Clair De Lune;* directed by Paul Benedict. Johnny wants to marry and have a family and Frankie wants no commitments, in this story of two over-forty singles searching for fulfillment. Featured in the cast are Kathy Bates and Kenneth Welsh. Through 11/22 (phone theater for specifics). **Manhattan Theater Club at City Center,** 55th Street between 6th and 7th Avenues (645-5848).

MOSAIC THEATER—A Traveling Jewish Theater's production of *Berlin, Jerusalem, and the Moon,* directed by Michael Posnick, explores the issues of contemporary Jewish identity with music, humor, puppetry, and dramatic images. Tue. through Thur. and Sat. at 8, Sun. at 2 and 7; $21.50. **92nd Street Y Theater,** 1395 Lexington Avenue (996-1100).

PEARL THEATER COMPANY—Shakespeare's *Macbeth,* directed by Shepard Sobel. Featured in the cast are resident company members Bruce Harpster, Joel Swetow, Adrien Peyroux, Kenton Benedict, Tim O'Hare, Robin Westphal, David Brazda, Donnah Welby as Lady Macbeth, Robin Leslie Brown, Jim Nugent, Frank Geraci, Pinkney Mikell, Stuart Lerch as Macbeth, and Michael John McGuinness. Wed. through Sat. at 8, Sun. at 3; through 11/7; $10. **Pearl Theater,** 125 West 22nd Street (645-7708).

PHILIPPINE PERFORMING COMPANY—Double Bill: Linda FaigaoHall's *Men Come and Go,* and August Strindberg's *The Stronger,* both directed by Mia Katigbak. Featured in the casts are George Thurman, Al Roffe, Jeffrey Corbett, Karen Amand, and Mirla Cristie Agnir. 10/21 through 11/7 (call theater for particulars). **The Actor's Institute,** 48 West 21st Street, fourth floor (431-8916).

PRIMARY STAGES COMPANY—Glen Merzer's *Stopping the Desert* is about an American entrepreneur of the '60s as he seeks to live in accordance with his ideals in the '70s and '80s; directed by Casey Child. Featured in the cast are John Wesley Shipp, Robert Michael Tomlinson, Sally Dunn, Marilyn McIntyre, Jason Fitzgerald, Victoria Boothby, and Wyman Pendleton. Wed. through Sat. at 8, Sun. at 3; $10; from 10/28. **45th Street Theater,** 354 West 45th Street (333-7471).

REPERTORIO ESPANOL—*La Zarzuela,* anthology of songs from Spanish operettas; *La Corte de Faraon*; Eduardo Machado's *Las Damas Modernas de Guanabocoa*; Gloria Gonzalez's *Cafe con Leche;* Richard Talesnik's *La Fiaca;* Jose Zorillla's *Don Juan Tenorio*; Alejandro Casona's *Prohibido Suiidarse en Primavera*; Ana Diosdado's *Usted Tambien Puede Disfrutar de Ella*; Federico Garcia Lorca's *Yerma.* Thur. through Sat. at 8, Sun. at 3 and 7; call theater for specifics (some of the events are at the Equitable Tower, 787 Seventh Ave.) **Gramercy Arts,** 138 E. 27th St. (889-2850).

RIDICULOUS THEATRICAL COMPANY—Charles Ludlam's *Medea, a Tragedy*, freely adapted from the Euripides play. It stars Black-Eyed Susan and Everett Quinton alternating in the roles of Medea and the Nurse; directed by Lawrence Kornfeld. Featured in the cast are Eureka, Jud Lawrence, John D. Brockmeyer, Bill Vehr, Katy Dierlam, Vicki Raab, and Jud Lawrence. $15 to $22 (call theater for specifics). **Charles Ludlam Theater,** One Sheridan Square (691-2271).

SEVENTH SIGN THEATER COMPANY—George Bernard Shaw's fantasy-comedy, *The Simpleton of the Unexpected Isles*; directed by Anthony Osnato. Featured in the cast are Richard Russo, Margaret Massman, Jeffrey Oppenheim, Kevin Mahon Jonathan Miller, Fred Kendall, and Meher Tatna. Thur. through Sat. at 8; $8; through 10/31. **Good Shepherd-Faith Presbyterian Church,** 152 West 66th Street (718-706-6554).

THEATER-STUDIO—Frank Uzzolino has the title role in Shakespeare's *Macbeth,* this version framed in a 1920's roadhouse outside prohibition-era Chicago. The roadhouse is Dunsinane and Mabeth is the proprietor; directed by A. H. Raychel. Sat. through Mon. at 8, ;$10; through 11/2. **Theater-Studio,** 750 Eighth Avenue, Suite 200 (369-1118).

THIRD STEP THEATER COMPANY—Rick Balian's comedy, *In Available Light,* takes a look at a rather unusual group of friends and family; directed by Al D'Andrea. With Roger Rignack, Margit Ahlin, Cindy Keiter, Karen Winschenker-Barcus, Tom Crouch, Kirk Duncan, Melody Brooks. Through 10/31; $10. **Cubiculo,** 414 West 51st Street (265-2138).

THIRTEENTH STREET REPERTORY—Robert Flicker's *Absurdly Yours,* and Israel Horovitz's *Line.* Tue. through Sun. at 7; $8. Jerry Strickler performs his one-man documentary, *My Alamo Family*, every Tuesday at 9; $14. Through 11/15, Douglas Post's *Belongings and Longings*, directed by Terry Brogan, plays Tue. through Sun. at 7. $8.**Thirteenth Street Theater,** 50 West 13th Street (675-6677).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AS THE WIND ROCKS THE WAGON—Amy Warner is the creator of and stars in a one-woman show about the pioneer women who crossed the continent in covered wagons in the 1880s; directed by Michael Haney. Mon. through Sat. at 8; $8; through 10/22. **Raft Theater,** 432 West 42nd Street (279-4200).

ANGEL STREET—A revival of Patrick Hamilton's play, a stage version of the film classic *Gaslight*, about a suave husband, and a wife who is being slowly driven mad; directed by Lucy Keyes. Fri. and Sat. at 8, Sun. at 3; $10; 10/30 through 2/14/88. **Westside Repertory Theater,** 252 West 81st Street (874-7290).

BAREFOOT IN THE PARK—Neil Simon's comedy about newlywed bliss in a 5-story walkup; directed by David McNitt. Thur. through Sat. at 8, Sat. and Sun. at 3; $10; 10/16 through 11/1. **All Souls Players,** Lexington Avenue at 80th Street (233-8075).

CONVERSATIONS IN EXILE—Bertolt Brecht's play about two men without a country who meet by chance over a game of pool, adapted by Howard Brenton; directed by Clinton Turner Davis. Thur. through Sat. at 8, Sun. at 3, (Thur. matinees at 11 a.m. beginning 10/29); 10/22 through 11/15; $10. **New Theater of Brooklyn,** 465 Dean Street (near the Brooklyn Academy of Music) (1/718-230-3366).

THE BOYS IN CELLBLOCK Q—John C. Wall's reformatory farce. Thur. and Fri. at 8, Sat. at 7 and 10, Sun. at 7. Presented by the Manstage Project at **Shandol Theater,** 137 West 22nd Street (243-9504).

THE CHERRY ORCHARD—Anton Chekhov's play, translated by Susan Carnicke, and directed by Lev Shekhtman (U.S.S.R.), asks: In the clash between the past and the present, what will the future bring? Drew Dix stars as Gayev and Josefa Mulaire as Ranyevsky. Thur., Fri. and Sat. at 8; through 12/1. **Theater in Action,** 46 Walker Street (431-1317).

THE COLLECTED EMOTIONS OF V. I. LENIN—A play by Daniel Friedman and Fred Newman. 10/23, 24, 30, and 31 at 8; $10. **Castillo Theater,** 7 East 20th Street, 10th floor (505-0170).

DA—A revival of Hugh Leonard's Tony Award-winning play dealing with the difficult subjects of growing up in Ireland, family relationships, and returning home after emigrating; directed by Julian Plunkett-Dillon. Malachi McCourt is the da, Jo McNamara is the ma; Frank McCourt, Noel Comac, D. J. O'Neill, Michael Edward, and Pom Boyd are also featured. Thur. through Sat. at 8, Sun. at 3; $10 to $15. **Irish Arts Center Theater,** 553 West 51st Street (757-3318).

DANNY AND THE DEEP BLUE SEA—John Patrick Shanley's drama about two strangers who meet in a bar and their impact on unleashing each other's secrets and fears; directed by Shelley Raffle; with Michael Lettieri and Peg O'Hare. Through 10/30; $5. Phone theater for specifics. **EMP Performing Space,** 320 East 25th Street (718-596-1106).

DARK HALO—Sylvia Leigh's story of a spiritual teacher who seeks to dominate and control the lives around her. Wed. through Sat. at 8, through 10/31; $8; **Sargent Theatre,** 314 West 54th Street (439-6063).

FARM BOYS—Three comedy dramas dealing with homosexuality and the sexual repression of women in rural America, written and directed by Robert Perring. Featured in the cast are John Michael Bennett, Frank Pisano, Steve Burton, Damien Chapa, Jewels Crowe, Ed Snyder, Cheryl Egan, Doug Ruest, Gary Paul Wright, and Megal Morgan. Thur. through Sat. at 7:30, Sun. at 4; through 11/8; $10. **18th Street Playhouse,** 145 West 18th Street (695-2484).

FORCE FED—Donald Gregory Ross's comedy which takes place in a typical restaurant where the frustrations of both waiter and customer collide; directed by Ross Harmon. Featured in the cast are Don Carroll, Sue Keller, and Celeste. Wed. through Sat. at 7:30; $8; through 10/31. **Beckman Theatre,** 314 West 54th Street (971-5630).

FROM THE MISSISSIPPI DELTA—Endesha Ida Mae Holland's biographical drama of a young black woman as she tries to rise above poverty and illiteracy in a town in the Mississippi Delta; directed by Edward G. Smith. Featured in the cast are June Duell, Verneice Turner, and Brenda Denmark.Thur. through Sun. at 7:30, Sat. and Sun. at 3; $8 and $10; through 10/25. **New Federal Theatre,** 466 Grand Street (598-0400).

THE GIRL ON THE VIA FLAMINIA—Adapted by Alfred Hayes from his own bestseller depicting the Allied occupation of Rome in 1944; directed by Jon Teta. Featured in the cast are Tony Genfan Brown, Ron Keith, Richard Steinmetz, Lucille Rivin, Joel Pulcini, and Wafa Mzeghet. Fri. and Sat. at 8, Sun. at 2 and 7; $8; through 10/25. **Ernie Martin Theatre,** 311 West 43rd Street (460-8067).

THE GREAT NEBULA IN ORION—A revival of Lanford Wilson's play, directed by Buck Hobbs, in which two women, once classmates, meet again fourteen years after graduation. Tues. through Thur. and Sat. at 7, Fri. and Sun. at 6; through 10/25; $8. **American Nook and Cranny Theatre,** 12 Fulton Street, South Street Seaport (797-9022).

IN THE BOOM BOOM ROOM—David Rabe's comedy, directed by L. R. Hults. Featured in the cast are Charles Anderson, Bill Corsair, Frank J. Simpson, Jill Mackavey, and Janis Corsair. Thur. through Sat. at 8, Sat. nd Sun. at 2; $8; 10/29 through 11/1. **Raft Theater,** 432 West 42nd Street (279-4200).

INSPECTOR—Steve Hofvendahl stars in Eric Bentley's English-language version of Nikolai Gogol's play about a man thought to be a government inspector in disguise; directed by Kvin O'Connor. Thur. through Sat. at 8; $6; 10/29 through 11/21. Grace Repertory at **Grace and St. Paul's Church,** 123 West 71st Street (245-0533).

THE LADY FROM MAXIM'S—Georges Feydeau's farce about a respected Parisian doctor who awakes up one morning to find a dancer from the Moulin Rouge in his bed; directed by Anthony Di Pietro. Featured in the cast are Kevin Nagle, Nancy Castle, Derek Todd, Lucian Salidar, Brian Sullivan, David Frank, Eddie Antar, Suzanne Grodner, and Susan Anderson. Thur. through Sat. at 8, Sun. at 2 and 7; through 10/25; $8. **Art & Work Ensemble,** 870 Sixth Ave. (213-0231).

THE LENNY BRUCE REVUE—A burlesque of comedy and dance, written and directed by Fred Baker, based on the routines of the late Lenny Bruce. Featured in the cast are Amelia Prentice, Michael E. Cooke, Veanne Cox, Michael Grieco, Lori Creevay, Miguel Sierra, Joanna Telford, Lisa Gersch, Cyndy McCrossen, and Stan Taffel. Fri. and Sat. at 11:30 p.m.; $8. **Harold Clurman,** 412 West 42nd Street (279-4200).

THE LONESOME DEATH OF THE SINGING NUN—James Larson's play, directed by Venetia Reece.10/22, 23, 24, 29, 30, and 31 at 8; $7. **R.A.P.P. Arts Center,** 220 East Fourth Street (982-7946).

MY FOUR MOTHERS—Ward Morehouse III's comedy depicting a youth's relationships with his late produce father, his mother, and three stepmothers; directed by Nancy Panzarella. Featured in the cast are Jane C. Hamilton, William Gurr, Eleanor Kay, Andrea Lauren Herz. Sun. through Tues. at 8; $8; through 11/10. **Jan Hus Theater,** 351 E. 74th St. (892-3570).

REAL LIFE—Michael S. Hassan's New Age play describing one man's odyssey from selfishness to self-hood; directed by Joseph Ditrinco. Featured in the cast are Rich Hassan and JoAnna Bricklin. Wed. through Sat. at 8, Sat. at 3, Sun. at 3; through 10/24; $8. **TOMI Theater,** 23 West 73rd Street, 16th floor (279-4200).

SEXUAL PERVERSITY IN CHICAGO—A revival of David Mamet's satirical view of the pick-up/put-off singles scene of the late 70s which uncovered the emotional confusion and fear of intimacy which were side effects of the sexual revolution. Wed. through Sun. at 8; $8; through 10/31. The Gypsy Road Company presentation at the **Harold Clurman Theater,** 412 West 42nd Street (279-4200).

SHAKESPEARE DOUBLE FEATURE—*The Taming of the Shrew*, directed by Larry Leibowitz, and *As You Like It*, directed by Scott Carr, play in rotating repertory through 10/24; $8. Call theater for specifics. **Judith Anderson,** 422 West 42nd Street (645-7360).

A SHAYNA MAIDEL—(*A Pretty Girl)* Two New York women and their father are reunited in 1946 after being separated during W. W. II.; directed by Mary Robinson. Featured in the cast are Melissa Gilbert, Paul Sparer, Gordana Rashovich, and Joan MacIntosh. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $20 to $22. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

SQUASHED LIKE A BUG—Andrew Edwards's play which dissects an uneasy peace between a brother and sister whose parents were murdered seven years ago; directed by Patti Haynes. Featured in the cast are Meg Wood, Bob Mason, Peter Smith, and Allison Rutledge-Parisi. Wed. through Sat. at 8, Sun. at 7; 10/22 through 11/8. **RAPP Black Box Theater,** 220 East Fourth Street (529-5921).

TO KILL A CRITIC—Elizabeth Sharland-Jones's play tells of a critic's death after he destroys a play and everyone in it. One of the victims, and it can be anyone--a leading lady, a leading man, the producer, one of the stage crew, the writer--seeks revenge; directed by the author. Featured in the cast are the possibly guilty Maggie Wood, Robert Zaleski, Margaret Mackey, Ken Kerman, Jim Farley, and Jordan Fischer. Wed. through Sat. at 8, Sat. at 3; $8. **American Theatre of Actors,** 314 West 54th Street (757-1799). Closed.

VINA—The Latin American Theatre Ensemble presents a trilogy of one-act plays by Chilean author Segio Vodanovic, contrasting bourgeois traditionalism, no longer optimistic, with modern lifestyles and hypocrisy; directed by Victor Acosta. Featured in the casts are Favio Ureña, Sergio Campa, Johanna Siegmann, Mario Angel Ferreira. Fri. at 8 in English; Sat. at 8 and Sun. at 6 in Spanish; $8; through 11/1. **El Portôn del Barrio,** 175 East 104th Street (246-7478).

WAR MUSIC—Christopher Logue's adaptation of a section of Homer's *Iliad,* directed by Larry Loonin. Wed. through Sun. at 8; $8; through 10/25. The Vortex Theater production at **Sanford Meisner Theater,** 164 Eleventh Avenue (206-1764).

THE WOODEN O: OR, COLIN'S TURN—David Michael Gallagher's comedy drama, directed by Alanna Fearing, takes place in Bankside, London, in 1608 on the first morning of rehearsals of Shakespeare's *Antony and Cleopatra.* Thur. at 8, Sat. at 7, Sun. at 8; from 10/24; $10. **Wings Theater Company,** 112 Charlton Street (645-9630).

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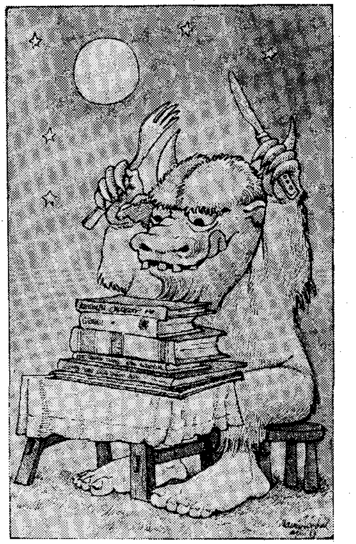

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SOLOS

Madison Avenue and Vicinity

JOHN ALBERS/JOHN DUBROW—Painted wooden constructions/Paintings of the Williamsburg section of Brooklyn, plus a self-portrait and studies of studio clutter; through 10/31. Forum, 1018 Madison Ave. (772-7666).

DANIEL BABIOR/ODED YEDA'YA—Photomontages that combine rural North Carolina landscapes with urban figures/Black-and-white photographs of the artist's family and home. Through 10/31. Urdang, 23 E. 74th St. (288-7004).

NINA BEALL—Heavily-textured landscape paintings; through 10/31. Graham Modern, 1014 Madison Ave. (535-5767).

FRITZ BULTMAN—A retrospective of works by this second-generation Abstract Expressionist. Schlesinger-Boisanté, 822 Madison Ave. (734-3600), through 11/4.

KANG L. CHUNG—New paintings and drawings; through 11/14. Staempfli, 47 E. 77th St. (535-1919).

STEPHEN DE STAEBLER—Bronze and ceramic sculptures with figurative elements; through 11/14. C.D.S., 13 E. 75th St. (772-9555).

JOHN FERREN—Maquettes for large outdoor sculptures, plus drawings, on view for the first time in 20 years; through 10/30. 980 Madison Ave. (517-5858).

KLAUS FUSSMANN—Watercolors of Tuscan landscapes; through 11/7. Moeller, 52 E. 76th St. (8483).

VINCENT HADDELSEY—Narrative paintings that depict country and hunting scenes; through 11/7. Findlay, 984 Madison Ave. (249-2909).

GEORGES JEANCLOS—Unglazed terracotta sculptures with biblical and mythological themes; through 11/14. Bernard, 33 E. 74th St. (988-2050).

FERNAND LEGER—A loan exhibition of fifty paintings executed between 1905 and 1955; 10/23–12/12. Aquavella, 18 E. 79th St. (734-6300).

JOAN MIRO—Sculptures, paintings, and drawings; through 11/14. Weintraub, 988 Madison Ave. (879-1195).

GREGOIRE MULLER—Small-scale figurative paintings made during the artist's travels; 10/24–11/28. McCoy, 19 E. 71st St. (570-2131).

ROBERT OHNIGIAN—A series of collages entitled, "Turbans and Perukes"; through 11/3. Cordier & Eckstrom, 417 E. 75th St. (988-8857).

ROLAND PETERSEN—Realist paintings from the 60's, by a Bay Area artist; through 11/28. Vanderwoude Tanabaum, 24 E. 81st St. (879-8200).

PABLO PICASSO—70 ceramic works made in Vallauris, France, during the late '40s and early '50s; through 11/30. Kahan, 922 Madison Ave. (744-1490).

CARL FREDRIK REUTERSWARD—Portraits of artists and writers, plus small-scale models of his sculpture, "Non-Violence"; through 11/6. A.S.F., 127 E. 73rd St. (879-9779).

SCOTT SHERK—Mixed-media works that evoke architectural forms and artifacts of religious rituals, employing wood, aluminum, paint, and light; 10/22–11/28. Cecil, 16 E. 72nd St. (517-3605).

LOUIS SOUTTER—Drawings and finger paintings; through 10/31. Kouros, 23 E. 73rd St. (288-5888).

WILL HENRY STEVENS—Landscapes and abstract compositions on paper, by this American Modernist (1881–1949) who lived in New Orleans; through 10/31. York, 21 E. 65th St. (772-9155).

DAVID STOREY—Large abstract paintings of geometric forms on shaped canvases; through 11/3. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

MICHAEL UPTON—Recent figurative paintings in oil on board, in a show that coincides with a retrospective of *the artist's work at the Yale Center for British Art*; through 10/24. Ralph, 43 E. 78th St. (288-5222).

JOHN WALKER—Recent abstract paintings; through 10/31. Knoedler, 19 E. 70th St. (794-0550).

57th Street Area

BEN BERNS—Recent landscape paintings; through 10/31. Schmidt-Bingham, 41 W. 57th St. (888-1122).

PHILIPPA BLAIR—Paintings that have been cut, slashed, and stitched; 10/21–11/28. Shippee, 41 E. 57th St. (319-2041).

JOHN BOWMAN—New representational paintings that both honor and mock tradition; through 10/31. Solomon, 724 Fifth Ave. (757-7777).

PIER AUGUSTO BRECCIA—Paintings, drawings, and prints with such diverse themes as a Roman's impression of a New York subway, or Adam and Eve's expulsion from Paradise; through 11/14. Arras, 24 W. 57th St. (265-2222) and 725 Fifth Ave. (265-2222).

LARRY BROWN/GLENN MACURA—Recent oil-on-wood relief paintings/Paintings of recognizable symbols and images. Through 10/31. Lamagna, 50 W. 57th St. (245-6006).

WILLIAM CONLON—Recent paintings that combine recognizable images with geometric forms; through 11/7. Emmerich, 41 E. 57th St. (752-0124).

LYDIA DONA—New paintings; through 11/7. Luhring, Augustine & Hodes, 41 E. 57th St. (752-3366).

ENRICO DONATI—Paintings from 1951 to the present, by one of the few Surrealist artists still living; through 10/31. Gimpel/Weitzenhoffer, 724 Fifth Ave. (315-2033).

LLYN FOULKES—Paintings and constructions from the '60s that relate to Dada, assemblage, and Pop; through 11/14. Kent, 41 E. 57th St. (980-9696).

PHILIP GRAUSMAN—Portraits cast in aluminum, over six feet in height; 10/24–11/25. Schoelkopf, 50 W. 57th St. (765-3540).

PHILIP GUSTON—A series of paintings from 1971 entitled "Roma"; through 10/31. McKee, 41 E. 57th St. (688-5951).

JOHN HOYLAND—Recent abstract paintings by a British artist; through 11/7. Lever/Meyerson, 16 W. 57th St. (977-9444).

WIN KNOWLTON—New sculpture and works on paper that focus on the relationship between natural and invented form; through 10/31. Blum Helman, 20 W. 57th St. (245-2888).

EDMUND LEWANDOWSKI—Recent hard-edged paintings; through 10/28. Deutsch, 20 W. 57th St. (765-4722).

JACQUES LIPSHITZ—Sculptures, reliefs, and drawings from his Cubist period (1913–1930); through 11/14. Marlborough, 40 W. 57th St. (541-4900).

ELIE NADELMAN—Works in marble, bronze, wood, and papier-maché from 1906–1935; through 10/31. Janis, 110 W. 57th St. (586-0110).

ELIZABETH OSBORNE/MARJORIE PORTNOW—Recent paintings and drawings of painstakingly arranged still lifes/Recent landscape paintings that depict the Hudson River Valley and Santa Barbara; through 11/4. Fischbach, 24 W. 57th St. (759-2345).

GIULIO PAOLINI—Recent sculpture by this artist who is associated with the Arte Povera movement; through 10/31. Goodman, 24 W. 57th St. (977-7160).

JOEL PERLMAN—New sculpture; through 11/14. Emmerich, 41 E. 57th St. (752-0124).

LARRY POONS—Recent large-scale paintings with textured, sculptural surfaces; through 10/31. Emmerich, 41 E. 57th St. (752-0124).

REBECCA PURDUM—Large-scale abstract paintings; through 10/31. 24 W. 57th St. (247-7480).

DAVID SAUNDERS/MAX ERNST—Recent paintings/Etchings, lithographs, aquatints, and serigraphs. Through 10/31. Borgenicht, 724 Fifth Ave. (247-2111).

DAVID TRUE—Recent paintings on paper that continue this artist's exploration of figures and animals; through 10/31. Blum Helman, 8th floor, 20 W. 57th St. (245-2888).

IDELLE WEBER—Recent paintings that depict images of grass, leaves, twigs, pebbles, and water; through 10/31. Siegel, 24 W. 57th St. (586-0605).

NANCY WISSEMAN-WIDRIG—Landscape paintings of coastal Maine and Southhold, Long Island; through 10/31. Tatistcheff, 50 W. 57th St. (664-0907).

East Village

THOMAS APRILE—Eight wall pieces and eight freestanding works composed of utilitarian objects and tree branches; through 11/1. Mokotoff, 735 E. 9th St. (674-4677).

JOANNE BROCKLEY—Recent constructions of urban materials, such as pipes, furniture fragments, and tiles; through 11/1. Avenue B, 167 Ave. B (473-4600).

DIANA FORMISANO—Multi-paneled wall constructions that incorporate computer-generated abstract imagery; through 11/8. Postmasters, 66 Ave. A (477-5630).

LAYMAN FOSTER—Recent monoprints; though 11/1. Bratton, 328 E. 11th St. (533-0039).

JERELYN HANRAHAN—Recent sculpture in alabaster, wood, marble, and bronze; through 11/10. SixtoSix, 626 E. 14th St. (982-4586).

EDITH ISAAC-ROSE—Works that are constructed from collaged and torn paper which the artist has built into a textured surface of paint, pastel, and oil stick; through 11/1. Zeus-Trabia, 437 E. 9th St. (505-6330).

ERIC SPARRE—Oil paintings of scenes in New York; through 11/8. Capp, 223 E. 10th St. (982-4444

JOSEF RAMASEDER—Large-scale abstract paintings on paper; through 11/15. Loughelton, 19 Second Ave. (529-2288).

LEWIS RUDOLPH—Abstract paintings with rich, often textured surfaces; through 11/1. Sragow, 436 E. 11th St. (477-6284).

SoHo and TriBeCa

ANDREAS AGAS—Recent large-scale abstract paintings; through 10/31. Meisel, 141 Prince St. (677-1340).

EDWARD ALLINGTON—Sculpture and drawings that incorporate architectural elements, by a British artist; through 11/3. Brown, 560 Broadway (219-1060).

IDA APPLEBROOG—New, multi-panel paintings; through 11/14. Feldman, 31 Mercer St. (226-3232).

MIGUEL BARCELO— Recent paintings; through 10/31. Castelli, 420 W. Broadway (431-5160).

NORMAN BLUHM/JOHN YAU—"Poem Prints"—large-scale collaborative prints; through 11/14. Cone Editions, 560 Broadway (431-7017).

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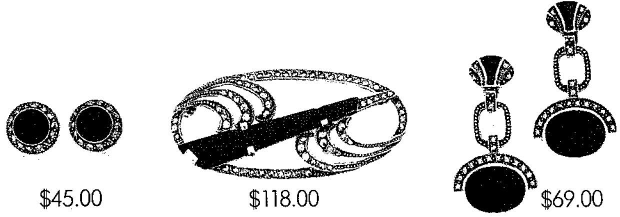

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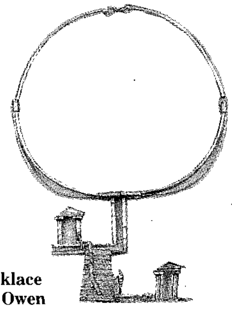

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ART

DEREK BOSHIER—Recent paintings with surreal, symbolic imagery that creates a play between spectator and painting; through 10/31. Totah, 152 Wooster St. (475-8330).

PAUL BRACH—Pointillist paintings of American landscapes; through 11/7. Steinbaum, 132 Greene St. (431-4224).

BETH BRENNER—Paintings that incorporate imagery such as mock bamboo, pop patterns, and simulated wood, and materials such as artificial snow and vinyl drapes; through 10/30. Nosei, 100 Prince St. (431-9253).

SEYMOUR CHWAST—Representational paintings and woodcuts by this well-known graphic designer, in a show that coincides with the publication of his latest book, "Sam's Bar"; through 11/4. Jack, 138 Prince St. (966-4235).

KENNETH DEWEY—A retrospective of multi-media works by this artist who was an early pioneer of "happenings"; through 10/31. Franklin Furnace, 112 Franklin St. (925-4671).

GEORGE DUDDING—Recent sculptures composed of thin brass-and-copper rods soldered together; 10/22–11/28. Beitzel, 113 Greene St. (219-2863).

HELMUT FEDERLE—Paintings of geometric forms that float in misty fields of off-key color, by a Swiss artist; through 11/14. At Boone, 417 W. Broadway (431-1818), and Gladstone, 99 Greene St. (431-3334).

FLECHEMULLER—Recent paintings; through 11/7. Plumb, 81 Greene St. (219-2007).

FREDERICK NMI FRAZOWITZ III—"Monoroll" paintings which are 12 inches in height, and up to 25 feet long, depicting serene landscapes and seascapes; through 10/31. Ingbar, 578 Broadway (334-1100).

TIBOR GERGELY/GRETA SCHREYER—Paintings of pre-World War II Europe/Drawings of the Connecticut countryside. Through 10/31. Ingber, 415 W. Broadway (226-2221).

ROBERT GOBER—Recent sculpture; through 10/28. Cooper, 155 Wooster St. (674-0766).

WILL GORLITZ—Representational paintings that express ideas more closely related to conceptual art and installation work; through 10/31. 49th Parallel, 420 W. Broadway (925-8349).

APRIL GORNICK—Recent oil paintings and charcoal drawings of large, uninhabited landscapes; through 11/14. Thorp, 103 Prince St. (431-6880).

MICHAEL HAFFTKA—Paintings of figures in black interiors; through 10/31. DiLaurenti, 383 W. Broadway (925-5100).

PETER HALLEY—New abstract paintings; through 10/31. Sonnabend, 420 W. Broadway (966-6160).

GERARD HEMSWORTH—Recent acrylic paintings; through 11/7. Shafrazi, 163 Mercer St. (925-8732).

CHAM HENDON—Figurative paintings that juxtapose incompatible images, such as a cafe scene superimposed on images of deer, mallards, and gorillas; through 11/7. Kind, 136 Greene St. (642-6302).

CHRISTOPHER HEWAT—Large-scale wood sculptures that resemble graveyard monuments; through 10/31. Munroe, 415 W. Broadway (226-0040).

RALPH HILTON—Free-standing and wall sculptures from the artist's estate; through 10/31. Erpf, 568 Broadway (925-6160).

ROGER JAZILEK—Abstract works on paper; through 11/25. 97, 97 Crosby St. (226-6246).

TOBI KAHN—Recent paintings and sculpture; through 11/7. Viafora, 568 Broadway (925-4422).

MARTHA KELLER—Geometric paintings in oil and wax; through 11/14. Rosenberg, 115 Wooster St. (431-4838).

KARLA KNIGHT—Recent paintings and works on paper; through 11/7. Lorence-Monk, 568 Broadway (431-3555).

SUSAN LAUFER—New paintings of fossil-like shapes set against earth-toned backgrounds; through 11/14. Van Eck, 420 W. Broadway (219-0717).

MICHAEL LOEW/ELLEN WEINER—Geometric paintings from the last decade of this artist's life/Small-scale, abstract mixed-media works on paper; through 10/31. Pearl, 420 W. Broadway (966-5506).

NORMAN LUNDIN—Paintings of interiors; through 11/7. Haller, 415 W. Broadway (219-2500).

WILL MENTOR—New paintings that integrate personal and collective experience; through 11/14. At Wolff, 560 Broadway (431-7833), and Rubin, 155 Spring St. (226-2161).

RITA MYERS/GARY NICKARD—Installations by both; through 11/7. Alternative Museum, 17 White St. (966-4444).

JILL NATHANSON—Abstract paintings; through 11/2. Art Waves, 52 Greene St. (226-9292).

JOAN NELSON—Small-scale landscape paintings; through 10/31. Fawbush, 568 Broadway (966-6650).

SCOTT PRIOR—Realist paintings of interiors and landscapes; through 11/21. Davidson, 415 W. Broadway (925-5300).

SUSAN ROTHENBERG—Nine new paintings which explore motion; through 11/14. Sperone Westwater, 142 Greene St. (431-3685).

LUCY SALLICK—Self-portraits on paper; through 10/31. Einstein, 591 Broadway (226-1414).

FABIO SALVATORI—Recent abstract paintings that incorporate plant and animal forms; through 11/1. Rastovski, 560 Broadway (966-4571).

PETER SCHUYFF—New paintings; 10/24–11/14. Castelli, 142 Greene St. (431-6279).

ALAN SIEGEL—Recent chair sculptures, several of which have multiple parts; through 11/11. Hoffman, 429 W. Broadway (966-6676).

ROBERT SMITHSON—Sculpture from 1968–69; through 10/31. Weber, 142 Greene St. (966-6115).

ELAINE STURTEVANT—Paintings and sculptures that refer to Johns, a "Warhol" installation, and a large "Keith Haring" painting; through 11/8. Stux, 155 Spring St. (219-0010).

MARK TANSEY—Paintings that refer to art history, and to current events and art criticism; through 11/14. Marcus, 578 Broadway (226-3200).

ANNEKE VAN BRUSSEL—Watercolors by a Dutch artist; through 11/8. Milliken, 98 Prince St. (966-7800).

MICHAEL VENEZIA—Paintings shaped like ladders and palettes; through 10/31. Roeder, 545 Broadway (925-6098).

KAY WALKINGSTICK—Diptych paintings that juxtapose abstraction with landscapes; through 10/31. M-13, 72 Greene St. (925-3007).

CHIHUNG YANG—Gestural, expressionistic paintings and works on paper that fuse Eastern and Western philosophies and imagery, by a Taiwan-born artist; through 10/31. Walls, 137 Greene St. (677-5000).

Other

LIBERO CONCORDIA—New paintings; through 11/7. Ala, 32 W. 20th St. (741-3344).

WILLEM DE KOONING—Abstract landscape paintings from 1955–1963; through 12/5. Gagosian, 521 W. 23rd St. (807-0807).

IAN HAMILTON FINLAY—An installation; through 10/31. Klein, 611 Broadway (505-1980).

NONA HERSHEY—Pastels and etchings of window and wire forms; 10/24–11/21. Ryan, 452 Columbus Ave. (799-2304).

SANDRA LERNER—Abstract paintings that blend Eastern philosophy with Eastern tenets; through 10/30. Pace University, Peter Fingenstein Gallery, City Hall Park.

DAVID MANN—Recent abstract paintings and drawings; through 11/15. LedisFlam, 108 N. 6th St. (388-9055), Wed.-Sun. 12–6, Thu. 12–9.

FRANCES PRATT—"Architettura Sardonica"—miniature watercolors of imaginary structures; through 10/31. Stubbs, 28 E. 18th St. (982-8368).

ZAQUELINE SOURAS—Paintings inspired by photographs sent back by the IRAS satellite that was launched in 1983; through 10/30. Gotham, 317 E. 46th St. (754-1223).

STEPHEN SPROUSE/ROBERT O. HAWKINS—Large-scale silkscreened paintings of Sid Vicious/Paintings of dead people, decaying things, and impending tragedies; through 11/14. 56 Bleecker, 56 Bleecker St. (219-8836).

GROUP SHOWS

Madison Avenue and Vicinity

AMERICAS SOCIETY—680 Madison Ave. (249-8950). "Southern Splendor: Masterworks of Colonial Silver From the Museo Isaac Fernandez Blanco, Buen Aires"; through 12/23.

HAIME—1000 Madison Ave. (772-7760). Watercol and gouaches by Botero, Chia, Laraz, Oldenbu Porter, Szafran; through 10/30.

HAMILTON—19 E. 71st St. (744-8976). New prints Bailey, Clemente, Fischl, Hunt, Lewitt, Schnab Winters, others; through 10/31.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). Ame can prints, by Dow, Lazzel, Nordfeldt, Wright, Z ach; through 11/7.

KNOEDLER—19 E. 70th St. (794-0550). Works on pap by David, Ferber, Graves, Goldberg, Gottlieb, Mot erwell, Olitski, Smith, Stella; through 10/29.

KOVESDY—19 E. 71st St. (737-4563). Works by Expre sionists, Futurists, and Constructivists from East-Ce tral Europe; through 11/30.

SIMON/NEUMAN—42 E. 76th St. (744-8460). Works Bishop, Laster, Smith; through 11/17.

WENDER—3 E. 80th St. (734-3460). "Mountain Wat Painting"—modern Chinese landscape painting through 10/31.

57th Street Area

FITCH-FEBVREL—5 E. 57th St. (688-8522). Works paper from the 19th and 20th centuries, by Bresdi Escher, Martin, Redon, others; through 10/30.

GOODMAN—41 E. 57th S. (593-3737). Works in blac and white by Gianakos, Held, Kelly, Kline, Le V Motherwell, Rothenberg, others; through 10/31.

HEESY—50 W. 57th St. (245-1420). Recent prints Amenoff, Christo, Frankenthaler, Katz, Scully, oth ers; through 11/7.

HERSTAND—24 W. 57th St. (664-1379). "Ten Britis Masters," with works by Auerbach, Bacon, Car Freud, Hepworth, Hockney, Kossoff, Moore, Nichol son, Sutherland; 10/23–12/1.

JACOBSON—50 W. 57th St. (582-4695). "Five Britis Artists," with works by Abrahams, Cockrill, Hein dorff, Sinnott, Tillyer; through 10/31.

KENNEDY—40 W. 57th St. (541-9600). "Summits II American Master Paintings, Watercolors, Drawing and Prints," with paintings from 1770 to the presen by Benton, Bingham, Burchfield, Copley, Cole, Da vis, Hopper, Marin, O'Keeffe, Sheeler, Sloan, other 10/21–11/28.

KERR—37 W. 57th St. (315-5220). "Trans Era" wit works by Cooney, Crawford, Kustura, Nagano Peper, others; through 10/31.

MERRIN—724 Fifth Ave. (757-2884). "Major Ston Sculpture of the Ancient World: Egyptian, Greek, Ro man, and Pre-Columbian"; through 11/7.

ROSENBERG—20 W. 57th St. (757-2700). "An Ameri can Portrait: 33 Artists Celebrate America," wit works by Grossman, Indiana, Krasner, Lawrence, Riv ers, others; through 11/7.

ROSS—50 W. 57th St. (307-0400). Works by Agostini Cherry, de Kooning, Glankoff, Lawrence, Sugarman others; through 10/28.

ZABRISKIE—724 Fifth Ave. (307-7430). Sculpture b Surrealist artists, including Arp, Bourgeois, Ernst, Ferber, Hare, Miro, Noguchi; through 10/31.

East Village

AMERICAN FINE ARTS CO.—511 E. 6th St. (477-2279). Works by Dogg, Kosuth, McCollum, Thomas; through 11/8.

FICTION/NONFICTION—155 Ave. B (505-5590). Works by Daniels, Feintuch, Westfall; through 11/1.

GERSTAD—44 E. 1st St. (777-4058). "Dealers' Choice," with works by artists who show with Ground Zero gallery, Mission gallery, and Semaphore East, including Carey, Kohlhofer, Wong, others; through 11/1.

SoHo and TriBeCa

ART IN GENERAL—79 Walker St. (219-0473). "Well-Cultivated Gardens," with abstract paintings by Chalfin, Dougherty, Emery, Greenbaum, Henegan, Wilson, Woit, organized by Ellen Handy; 10/24–11/14.

ARTISTS SPACE—223 W. Broadway (226-3970). "Selections from the Artists File," with works by Ball, Cappelletto, Gesualdi, Hawkins, Mann, Mar, Reynolds, Rosmarin, Sun, Gonzalez-Torres, Wilson; through 10/31.

RGIN—270 Lafayette St. (219-8379). Works by Dan Graham, Rodney Graham, Smithson, Wall; through 11/7.

DOT—470 Broome St. (226-7220). "Un Regard Autre," with works by Akin, Ford, Hodges, Ludwig; through 10/31.

VIS—568 Broadway (219-1444). Works by Belag, Lee, Welty, Witek, others; through 10/31.

AWING CENTER—35 Wooster St. (219-2166). "Selections 39"—new works by ten emerging artists; through 10/31.

BSON—568 Broadway (925-1192). "The New Poverty," curated by Collins and Milazzo, with works by Beckman, Cemin, Dogg, Fisher, Scarpitta, Vital, Zwack, others; through 11/7.

ASS ROOTS—131 Spring St. (431-0144). "El Dia De Los Muertos"—Mexican sculpture, toys, and artifacts created and used for The Day of the Dead; through 11/4.

NSON—415 W. Broadway (334-0041). Paintings by five Los Angeles artists, including Daniel, Davis, Dill, Kaufman, McCleary; through 10/31.

CDONALD—560 Broadway (966-1001). Inaugural exhibition, with works by Dona, Kalina, Marden, Reed, Stephan, Traver, Tworkov, Westfall; through 11/7.

CHOLS—83 Grand St. (226-1243). Drawings, models, text, and furnishings for houses designed by four architects from four parts of the country, including Steven Holl of New York, Ron Krueck and Keith Olsen of Chicago, Mark Mack of San Francisco, and Thom Mayne of Los Angeles; through 11/28.

CHREIBER/CUTLER—171 Spring St. (925-1441). "Constructed Paintings/Painted Constructions," with works by Baptiste, Cuevas, Kellard, Luce, Palaia, Turner, Wall; through 10/31.

HAPOLSKY—99 Spring St. (334-9755). Constructions by Anker, Ben-Haim, Cox, Long, Rosen, Umlauf, Van Buren; through 11/28.

IEGELTUCH—568 Broadway (431-3550). "Black," with works by Bourgeois, Fasnacht, Freeland, Laufer, Muehlemann, Resnick, Stuart, others; through 10/31.

Other

OND—30 Bond St. (673-3700). Phrenology studies by Albers, Baechler, Eins, Fuss, Gilmore, Hacker, Hambleton, Smith, Wilson; through 10/30.

ITY—2 Columbus Circle (974-1150). "Inside Out," presented by the Athena Foundation; 10/26–11/27.

B.M.—Madison Ave. at 56th St. (407-6100). "Postmodern Visions: Contemporary Architecture 1960–1985," with drawings, renderings, and models by Gehry, Graves, Isozaki, Johnson, Moore, Rossi, Sottsass, Tigerman, Venturi, others; through 11/7.

EALE—320 Lafayette St. (431-5077). Works by Apollo, Art in Ruins, IRWIN, Levine, Murphy, Rocha; through 11/14.

AINE WEBBER—1285 Ave. of the Americas (713-2885). "Living Maya: The Art of Ancient Dreams"—textiles from the collection of Sna Jolobil, the Maya weaver's society of Chiapas, Mexico; through 11/27.

OBINSON—36 W. 15th St. (206-8010). Paintings by Luntz, Qureshi, Vidal; through 10/30.

.S. 1—46-01 21st St., Long Island City (718-784-2084). "Michael Tracy: Terminal Privileges"; "Allan Sekula: Geography Lesson/Canadian Notes";"Frank Moore and Jim Self: The Miller's Wife"; "Special Projects"; "Jeanne C. Finley: Common Mistakes"; "The Hallucination of Truth," with works by Belcher, Bernard, Dunning, McCollum/Simmons, Perlman; James Turrell's "Meeting"; through 12/20.

IEWPOINT—41 Union Square West (242-5478), Tue.–Fri. 2–6, Sat. 11–2. Paintings and sculpture by S. Ciarrochi, R. Ciarrochi, Avery; through 11/19.

PHOTOGRAPHY

BERENICE ABBOTT/EUGENE ATGET—Portraits and landscapes photographed in and around Paris, from 1900–1925; through 11/4. Armstrong, 50 W. 57th St. (582-8581)

EVE ARNOLD—Photographs of Marilyn Monroe which have not been previously exhibited; through 11/12. Castelli Graphics, 4 E. 77th St. (288-3202).

EVERGON—Single and multi-paneled color Polaroids that reenact literary and historical narratives in the style of Renaissance and Mannerist paintings; 10/24–11/14. Shainman, 560 Broadway (966-3866).

NEIL FOLBERG—Cibachrome photographs of landscapes and architecture in Egypt, Jordan, and Israel; through 11/31. Ledel, 168 Mercer St. (966-7659).

CHARLES HARBUTT—A retrospective that span his 25-year career as a photojournalist; through 11/28. Witkin, 415 W. Broadway (925-5510).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 admission. "Tropism: Photographs by Ralph Gibson"—a 30-year survey of Gibson's early work; through 10/25 . . ."Elliot Schwartz: Nocturne for Drums"—fragments of sculpture and machinery, stone and metal work, death masks and shrunken heads; through 11/15.

I.C.P./MIDTOWN—77 W. 45th St. (869-2155), Mon.–Fri. 11–6, Sat. 12–5. Free. "André Kertész: Diary of Light"; through 11/7.

LARRY JOHNSON—Color photographs with appropriated texts; through 11/8. 303, 513 E. 6th St. (477-4917).

ARIEL ORR JORDAN—Color photographs of juxtaposed images; through 10/31. 20/20, 20 W. 20th St. (724-1773).

PAT KILGORE—Color and black-and-white photographs of New York City street life; through 11/18. Puchong, 36a Third Ave. (982-1811).

MARCUS LEATHERDALE—Recent photographs in a series entitled, "Demigods"; through 11/22. Greathouse, 157 Ave. B (460-8000).

HELEN LEVITT—A retrospective of photographs, including life on the streets of New York in the late '30s, portraits, prints from her 1941 trip to Mexico, and color work from 1959 to the present; through 11/7. Miller, 138 Spring St. (226-1220).

LIEBERMAN & SAUL—155 Spring St. (431-0747). "The Photomontage in Spain: 1930–1980," with works by De Lekuona, Fontcuberta, Masana, Pic, Renau, Sanchez, others; through 11/14.

IAN MILES—Photographs of Elizabeth Taylor, Sophia Loren, Catherine Deneuve, Brooke Shields, and other female celebrities; through 10/31. Nikon House, 620 Fifth Ave. (586-3907).

GJON MILI—Vintage photographs, some from the photographer's own personal collection, of Picasso, Casals, Ellington, Krupa, and others; through 10/30. Life, Room 28-58, Time & Life Building, 1271 Sixth Ave. (522-2300), by appointment only.

PACE/MACGILL—11 E. 57th St. (759-7999). Large-scale self-portraits by Close, Gilbert & George, Samaras, Sherman, The Starn Twins, Warhol; vintage photographs by Harry Callahan; through 11/28.

PATRICK NAGATANI/ANDREE TRACEY—Large-scale Polaroid collaborations; 10/22–11/28. Baum, 109 Hudson St. (219-9854).

PHOTOCOLLECT—740 West End Ave. (222-7381). Works by women photographers, including Abbott, Atkins, Bing, Bourke-White, Cameron, Cunningham, Lange, Norman, others; through 11/7.

STALEY-WISE—177 Prince St. (777-1590). "An Editor Collects: Vintage Photography, 1940–1957," with works by Avedon, Brandt, Brassai, Cartier-Bresson, Frank, others; through 10/31.

PAUL STRAND—Vintage photographs of Maine from the late '20s and 1945; through 11/14. Burden, 20 E. 23rd St. (475-8790).

TWINING—568 Broadway (431-1830). Recent paintings by Daniel Brush, and photographs by André Kertész entitled "Les Femmes"; through 10/30.

CLARENCE H. WHITE—Vintage photographs and photogravures; 10/21–11/28. Photofind, 138 Spring St. (334-0010).

WALLACE WILSON/ROBERT R. RODECK—Recent photographs in a series entitled "Big Pictures"/Photographs of the Quintana-Roo Province in Mexico. Through 11/19. Pfeifer, 568 Broadway (226-2251).

NEIL WINOKUR—Large-format photographic portraits of the artist's colleagues; through 10/31. Toll, 146 Greene St. (431-1788).

PERFORMANCE

FRANKLIN FURNACE—112 Franklin St. (925-4671). 10/23, 24 at 8:30: "Claudia." $8.

THE KITCHEN—512 W. 19th St. (255-5793). 10/21–24 at 8:30: Man Act's "Miracles." $8.

P.S. 122—150 First Ave. (477-5288). 10/23–25: Watchface: Iris Rose and James Siena. Iris Rose, Sat. at 10 and Sun. at 8; James Siena on Fri. at 10 and Sat. at 8, $7. 10/22–25 at 9: Alien Comic presents "Nite of Dreams." $8.

SHAPOLSKY GALLERY—99 Spring St. (924-8673). 10/22–24, 10/29–31 at 8:30: Susan Murphy in "Up is a Good Place". $7.

TALLER LATINOAMERICANO—63 E. 2nd St. (777-2250). 10/23 at 9: OTUX presents "La Sala de los Pasos Perdidos," with Marcela Broughton, John Myers, Enrique Luna, Victor Poison-Tete, Alexis Eupierre, Karim Noack, Juan Fischer, Daniel Rivera. $6.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3.50; children $1.50; free Fri.–Sat. 5–9. Through 10/26: "Ladies in the Field: The Museum's Unsung Explorers." Through 12/13: "Architecture for Dinosaurs: The Building of the American Museum of Natural History." Through 1/88: "Dinosaurs Past and Present." Through 1/88: "Ancient Eskimo Ivories of the Bering Strait." Through 1/88: "Bats, Bats, Bats."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 1/88: "The Chinese Scholar's Studio: Artistic Life in the Late Ming Period."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 11/22: "Other/Selves: Paintings by Margo Machida." Through 1/88: "The Second Emerging Expression Biennial: The Artist and the Computer." Through 5/88: "Beginnings: Selections from the Permanent Collection."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. Donation $3; students $1:50; seniors $1. Through 11/8: "Hiroshige and Hokusai." Through 11/30: "Jacob Lawrence, American Painter." Through 11/30: "Hiroshige's One Hundred Famous Views of Edo." Through 1/88: "Norman Norell: American Fashion at Mid-Century." Through 1/88: "Architectural Elements of the Pacific Islands." Through 1/88: "From the Land of Morning Calm: Korean Art." 10/28–1/88: "The Treasure of San Gennaro: Baroque Silver from Naples." Through 12/88: "The Hillman Foundation Collection of Modern French Painting."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 11/8: "Underground Images: School of Visual Arts Subway Posters, 1947–1987." Through 1/88: "Honor and Glory: Monumental Arches and Arches for Galveston." 10/27–2/88: "Surprise! Surprise! Pop-Up Movable Books."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6: $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. "Fragonard's The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tue. 11 a.m.–7:45, Wed.–Sun. 11 a.m.–4:45. $4, students and seniors $2; free Tue. 5–7:45. The museum will close from 11/3–11/13. Through 10/25: "Emerging Artists 1978–1986: Selections from the Exxon Series." Through 11/1: "Jan Dibbets."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $4, seniors and students $2. Through 12/1: "Women of Valor: The Story of Hadassah, 1912–1987." Through 1/88: "The Dreyfus Affair: Art, Truth, and Justice."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $5; children and seniors $2.50. "The Arts of Japan." . . ."The Heathcote Foundation Gallery of Late 18th- and Early 19th-

Century Decorative Arts."… "Boscoterecase: Wall Paintings from Ancient Rome."…Through 10/31: "Edward Weston: A Centennial Retrospective." Through 11/1: "The Iris and B. Gerald Cantor Roof Garden." Through 12/13: "Zurbarán." Through 1/88: "Images of the Mind: Selections from the Elliott Family's Collections of Chinese Calligraphy and Painting." Through 1/88: "The American Art Poster of the 1890's: The Gift of Leonard A. Lauder." Through 1/88: "Ancient Art in Miniature: Near Eastern Seals from the Collection of Martin and Sarah Cherkasky." Through 1/88: "Triumphs of American Silvermaking: Tiffany & Co. 1860–1900." Through 1/88: "Houses for the Hereafter, Funery Temples from Guerrero, Mexico." Through 1/88: "American Paradise: The World of the Hudson River School." Through 1/88: "The Age of Sultan Süleyman the Magnificent." 10/21–2/88: "The Emperors Album: Images of Mughal India." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 10/25: "English Bookbindings." Through 1/88: "Raphael and His Circle."

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tue.–Sun. noon–6. $3.; children and seniors $1.75. "In Perspective": permanent exhibition on the history and development of holography. 10/23–2/88: "California Color."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; students $3:50; seniors $2. Through 11/8: "Surrealist Prints from the Museum of Modern Art." Through 11/8: "Projects: Louise Lawler." Through 11/29: "Henri Cartier-Bresson: The Early Work." Through 1/88: "Frank Stella 1970–1987." Through 1/88: "New Photography 3: Paul Graham, Barbara Norfleet, and Thomas Roma." Through 1/88: "Bill Viola."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. Through 2/88: "Scents of Time: Reflections of Fragrance and Society." Through 5/88: "The Face of Genius: Images of Eugene O'Neill."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 11/15: "Ferdinand Hodler: Landscapes." Through 12/6: "American Screenprints."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri. noon–10, Sat. noon–8. Closed Mon.–Tue. Suggested admission $2:50, $1:50 seniors and children. Through 11/8: "Bruce Nauman Drawings: 1965-1986." Through 11/8: "Betty Goodwin: New Work." Through 11/8: "The Navigator's Encyclopedia."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2; children $1. "Audubon Watercolors." Through 11/8: "Portraits of Power: Paintings from the Collection of the New York Chamber of Commerce and Industry." Through 11/15: "The Wagstaff Collection of American Silver." Through 1/88: "Government by Choice: Inventing the United States Constitution." Through 1/88: "Ex Libris Rufus King."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thu., Sun.) 10 a.m.–6; some collections to 9. Through 10/31: "Douglass Morse Howell: Papermaker." Through 11/12: "Recent Acquisitions." Through 4/88: "Know These Lines." **Schomburg Center,** 515 Lenox Ave. at 135th St. (862-4000). Through 3/88: "Marcus Garvey: The Centennial Exhibition."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 12/6: "Art of the Fantastic: Latin America 1927–1987."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $1.50; children 50¢. Through 1/88: "Emilio Cruz: Spilled Nightmares, Revelations and Reflections"; "Bill Hutson: Paintings 1978–1987"; "From the Studio: Artists in Residence 1986–1987, Michael Kelly Williams and Colin Chase."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Centu American Art: Highlights of the Permanent Colle tion"… "Calder's Circus." Through 11/8: "Cra Kauffman: Wall Reliefs from the Late 1960's. Through 1/88: "Charles Demuth Retrospective. **Whitney Museum at Philip Morris,** 42nd at Pa (878-2550). Through 12/10: "Stuart Davis: A American in Paris." **Whitney Museum of Amer can Art at Equitable Center,** 787 Seventh Ave., 51st St. (554-1113). "American Mastery: Eight Artis in the Permanent Collection of the Whitney. Through 11/4: "Contemporary Diptychs: Divide Visions."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000 10/21 at 10 a.m. and 2: "Magnificent Jewels." 10/2 at 7 p.m.: "15th-Century Books including the Guten berg Bible." 10/26 at 10:15 a.m. and 2: "Fine Clock Watches, and Wristwatches." **Christie's East—21** E. 67th St. (606-0400). 10/26 at 2: "Continental, En glish, and American Silver." On view 10/22–25 10/27 at 10 a.m.: "Furniture, Decorations, and Orien tal Works of Art." On view 10/23–26.

DOYLE—175 East 87th St. (427-2730). 10/21 at 7 "American Paintings." 10/22 at 10 a.m. and 2: "Im portant Estate Jewelry."

PHILLIPS—406 E. 79th St. (570-4830). 10/22 at 1 a.m.: "American Furniture, Decorative Arts, Textiles and Paintings."

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 10/21 at 10:15 a.m.: "Diana Vreeland Collection of Fashio Jewelry." 10/22 at 10:15 a.m. and 2, 10/23 at 10:1 a.m.: "Arcade Auction: Jewelry." 10/23 at 2: "American Folk Art from the Mr. and Mrs. John Thayer Collection"; Four Caxtons, Peter Schoeffer, Nuremberg Chronicle, Wynkyn de Worde"; "Fine and Printe Americana." 10/24 at 10:15 a.m. and 2: "Important American Furniture, Folk Art, Folk Paintings, and Silver." 10/27 at 10:15 a.m. and 2: "Watches, Wristwatches, and Clocks."

SWAN—104 E. 25th St. (254-4710). 10/22 at 10:30 a.m.: "Autographs."

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St. (966-3371). Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: lobster with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

DELMONICO'S—56 Beaver St., at South William St. (422-4747). Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GRAND ON READE—107 Reade St., bet. W. Broadway and Church St. (513-0610). Dress opt. American/continental. Spcls: escalope of salmon wrapped with garden vegetables, calf's liver sauteed with wine served in puff pastry. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 6–11. Private parties for 150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Pre-theatre D Tue.–Fri. 6–8. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St. (925-8775). Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tue.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

KANSAS CITY STOCKYARDS—148 Chamber St. bet. W. Broadway and Greenwich St. (285-0728). Casual. American. Spcls: Angus New York sirloin, grilled Norwegian salmon with mustard sauce, fresh pasta daily. Res. sug. L Mon.–Fri. 11:45–4. D Mon.-Sat. 5–10:30. Ent. Tue.–Sat. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tue.–Sat. 7–midnight. Ent. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Fri. 5–1 a.m, Sat. 11:30 a.m.–3 a.m., Sun. 11:30 a.m.–11. **(I–M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 475-9230). Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. **(I)** **AE, DC, MC, V.**

CALIENTE CAB CO.—61 Seventh Ave. So., at Bleecker St. (243-8517). Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br and L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

CORNELIA STREET CAFE—29 Cornelia St. (989-9319). Casual. French country. Spcls: homemade country paté, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest and lemon, fresh pasta with broccoli and chèvre. Res. sug. B Mon.–Fri. 9 a.m.–noon. Br Sat.–Sun. 9:30 a.m.–4:30. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. **(I-M)** **AE, MC, V.**

EL CHARRO—4 Charles St., bet. 10th and 11th Sts. (242-9547). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken

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EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GAYLORD—87 First Ave., bet. 5th–6th Sts. (529-7990). Casual. Indian. Spcls: chicken tandoori, fish masala, lamb or beef dhansak. Res. nec. Open daily noon–midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with eggplant caviar, seafood salad, melon gratiné with strawberries and port. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KNICKERBOCKER—33 University Pl. (228-8490). Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonarra, gnocchi al pesto, veal cardinale, chicken alla Valdostana, veal alla Marchello. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

SABOR—20 Cornelia St. (243-9579). Casual. Cuban. Spcls: whole red snapper in green sauce, roast suckling pig (to order), Cuban pot roast. Res. sug. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, MC,V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tue.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St. (475-0880). Casual. American. Spcls: medallions of roasted lobster with spaghettini, roast Long Island duckling with quince compote, saffron and green peppercorn sauce. Res. sug. L Mon.–Fri. noon.–3:30. Br Sat. noon–4, Sun. from 11 a.m. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Casual. Italian. Spcls: chicken della casa, vitello tonnato, linguine alla vodka. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5:30–10:30. Music nightly. **(M)** **AE, MC, V.**

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14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

BALKAN ARMENIAN—129 E. 27th St. (689-7925). Casual. Armenian/Middle Eastern. Spcl: Balkan shish kebab, stuffed fish, stuffed mussels. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 4:30–9, Fri.–Sat. to 10. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Franco, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

DOLCI ON PARK CAFFEE—12 Park Ave., bet. 34th and 35th Sts. (686-4331). Casual. Italian. Spcls: chicken aurora, trout al pesto, salmon Park Avenue. Res. nec. L Mon.–Fri. 11 a.m.–3. Br Sat.–Sun. 11 a.m.–5. D daily 5–11. **(M)** **AE.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: wild mushrooms roasted with thyme and whole garlic cloves, ravioli of lobster with essence of lobster and cream, veal and chicken sausage seasoned with jalapeno in mustard sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

HOME ON THE RANGE—135 Third Ave., bet. 14th–15th St. (995-2933). Casual. Texan. Spcls: fajitas, barbecued beef and ribs, smoked meats. Open Mon.–Tue. 11:30 a.m.–1 a.m., Wed.–Thu. to 2 a.m., Fri. to 4 a.m., Sat. 5–4 a.m., Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th–28th Sts. (725-1122). Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rotisserie basted salmon. Res. sug. for L. L Mon.–Fri. 11:45–3. D Mon.–Wed. 5:30–11, Thu.–Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St. (689-5003). Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle Grand Marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE.**

LE PALMIER—37 E. 20th St. (477-6622). Casual. French. Spcls: salmon a la nage, sweetbreads with prunes and port, noisette of lamb with thyme and gratin dauphinois. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri.

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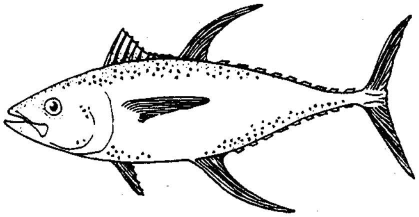

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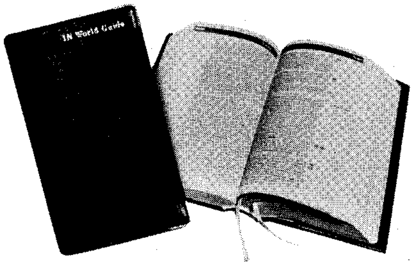

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RASCALS DOWNTOWN—12 E. 22nd St. (420-1777). Casual. Regional American. Spcls: cappelini with shrimp and crabmeat in lobster sauce, grilled swordfish with herb butter, pan-blackened breast of chicken, hamburgers. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. 11:30 a.m.–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. Disco Tue.–Sat. **(M)** **AE, MC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasti. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thu. 3–11, Fri. 3–12:30 a.m., Sat. 4–12:30 a.m., Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

65 IRVING PLACE—65 Irving Pl. (673-3939). Dress opt. New American. Spcls: pheasant and truffle dumplings, loin of lamb with rosemary and Mediterranean vegetables, grilled veal chop with sage butter sauce and nutmeg pasta. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11, Sun. to 9. Br Sun. 11:30–3:30. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–10:30. Private parties for 25. Pianist Mon.–Fri. from 6–10:30. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. French/Asian. Spcls: kaleidoscopic oysters, grilled swordfish with puttanesca and roast peppers, chicken and crabmeat stir-fry with Thai curry paste. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TIME AND AGAIN—116 E. 39th St. (686-1600). Casual. American. Spcls: coulibiac of salmon, Maine lobster salad, boneless quail stuffed with duck liver, veal and truffles, seared loin of lamb with morel sauce. Res. sug. L Mon.–Fri. noon-2:30. D Mon.–Thu. 6–10:30, Fri. to 11, Sat. 5:30–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. (533-7900). Casual. American. Spcls: steak, prime ribs, seafood, hamburgers. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5–midnight, Fri. and Sat. to 1 a.m. Jazz with Sat. and Sun. Br. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)** **AE, MC, V.**

CAPITO—21 W. 17th St. (645-2160). Casual. Italian. Spcls: Capizza, fettuccine salsiccia, veal melanzana. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 20. Closed Sun. **(I-M)** **No credit cards.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHEERS—120 W. 41st St. (840-8810). Casual. Italian Kosher. Spcls: fusilli alla puttanesca, scaloppine alla francese, abbacchio al forno. Res. nec. L Sun.–Thu. noon–4. D Sun.–Thu. 4–10, Sat. 7:30–1 a.m. Private parties 20–100. Closed Fri. **(M)** **AE, CB, DC, MC, V.**

CHELSEA PLACE—147 Eighth Ave., bet. 17th–18th Sts. (924-8413). Jacket required. Northern Italian. Splcs: fettuccine primavera, veal scaloppine francese, pescatora. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11:30. Ent. nightly from 5. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5. Private parties. Free parking with D 5–1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res.

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HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KASPAR'S—250 W. 27th St. (989-3804). Casual. Continental. Spcls: shrimp with Thai curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.–Sat. noon–4:45. D Mon.–Sat. 4:45–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KEEN'S CHOP HOUSE—72 W. 36th St. (947-3636). Dress opt. American. Spcls: Keens mutton chop, 20-oz. aged shell steak, Dover sole. Res. nec. L Mon.–Fri. 11:45 a.m.–2:45. D Mon.–Fri. 5:30–11, Sat. 5–11. Private party rooms for 8–200. Closed Sun. **(M)** **AE, DC, MC, V.**

L'ACAJOU—53 W. 19th St. (645-1706). Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noire. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, V.**

LINO'S—147 W. 36th St. (695-6444). Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Wed. 4–midnight, Thu.–Sat. 4–1 a.m. Closed Sun. **(M)** **AE, MC, V.**

TOLEDO—55 W. 35th St. (947-1350). Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.–Sat. noon–10. Private parties for 100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TWENTY: TWENTY—20 W. 20th St. (627-1444). Casual. Regional American. Spcls: linguini with lobster, crayfish and chicken gumbo, Wisconsin black angus steak. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/-Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St. (759-8897). Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon

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BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

EL MOROCCO—307 East 54th St. (750-1500). Formal. Continental. Spcls: salade vigneronee au foie gras tieoe, paillards de saumon au caviar, jumele d'agneau au ragout de morel. Res. sug. D Tue.–Sat. 8–2 a.m. Cocktails from 6. Ent. Private parties. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)** **Grill Room:** L Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3. D Mon.–Sat. 5:30–11. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis–Sheraton (753-4500). Jacket required. Continental. Spcls: noisette of lamb with roquefort sauce, sautéed supreme of chicken with asparagus tips, fresh Maine lobster. Res. nec. B daily 7 a.m.–10:30 a.m. L daily noon–3. **(E)** **St. Regis Grill:** Casual. D daily 5:30–11:30. Cocktails 4–1 a.m.**(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: marbré de foie gras en gelée de poivre vert, filet de flétan au Château Chalon, aiguillettes de canard à l' Armagnac. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 7-10:30, Sat.6-10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. Country French. Spcls: salad of mixed greens, scallop, duck liver and asparagus; terrine of duck with Cumberland sauce, filet of tile a l'angezine, broiled red snapper over creamed flageolets. D daily 6-midnight. Pre-theatre D 5-6:45. **(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11. Pre-theatre D 5:30-6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

L'INCONTRO—307 E. 45th St. (697-9664). Casual. Northern Italian. Spcls: pappardelle provinciale, la pescatora (for 2), veal capricciosa. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-11, Sat. 5-10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St. (759-6410). Formal. French. Spcls: canard de mullard fumee, homard roti au fenouil, tournedos de veau aux pommes caramelisee. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. **(E)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 3-10:30, Sat. 5-11. Private parties for 30-150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 3-11:30, Sat. 4-11:30. Dim sum Br Sat.-Sun. noon-4. Private parties for 10-100. **(M)** **AE, CB, DC.**

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Private parties for 20-150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th-50th Sts. (355-3000). **Bull and Bear:** Jacket required.

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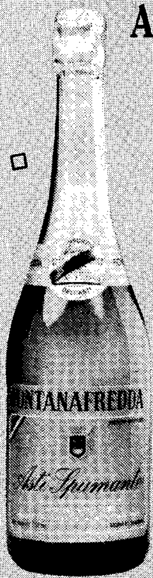

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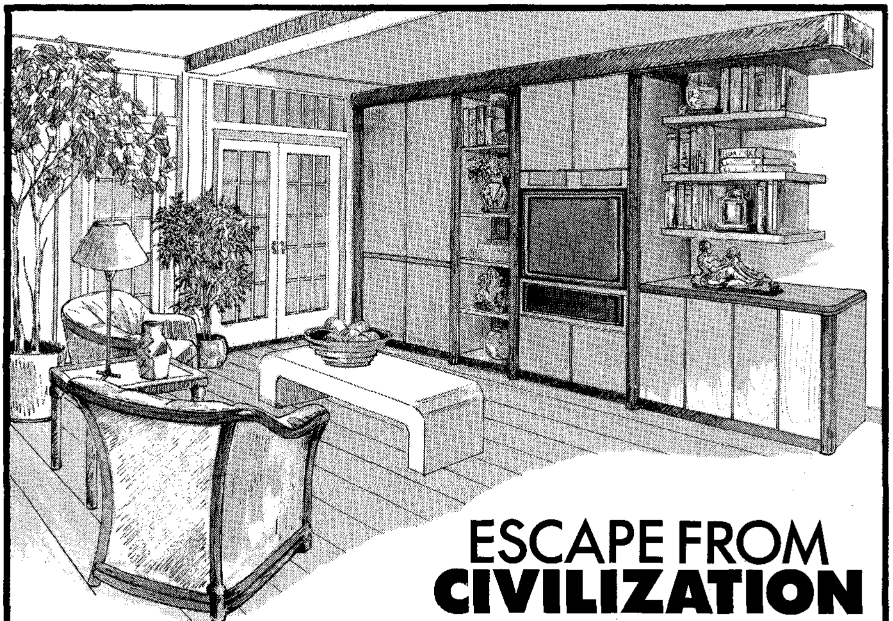

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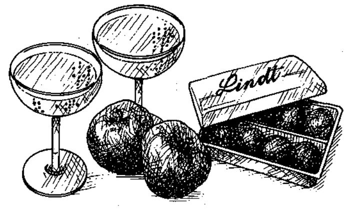

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WYLIE'S RIBS—891 First Ave., at 50th St. (751-0700). Casual. American. Spcls: baby-back ribs, barbecue chicken, beef ribs. L daily 11:30 a.m.–4. D daily 4–1 a.m. Also **59 W. 56th St.** (757-7910). L daily 11:30 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St. (489-8111). Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L and D. Private parties for 20–170. Discount parking after 6. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri. 11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St., 7th floor of Novotel. (315-0100). Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11:30 a.m.–3. D daily 5:30–midnight. Pre-theater D. **(M)** **AE, MC, V.**

CAFE DE NICE—56 W. 56th St. (586-7812). Casual. French. Spcls: duck in Grand Marniere sauce, poulet Nicoise, rabbit in white wine sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St. (757-2245). Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

CHEZ NAPOLEON—365 W. 50th St. (265-6980). Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.-Fri. 7 a.m.-10a.m. L Mon.-Fri. noon-3. D Mon.-Fri. 6-11. Br Sun. 11:30-3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon-11. **(M) AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L and D. **(M) AE, CB, DC, MC, V.**

GALLAGHER'S STEAK HOUSE—228 W. 52nd St. (245-5336). Dress opt. American. Spcls: hickory-broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M) AE, CB, DC, MC, V.**

GRAND SEA PALACE—346 W 46th St. (265-8133). Casual. Thai/seafood. Spcls: Maine lobster Thai style, swordfish with Thai curry sauce, shrimp Bangkok. Res. sug. L Mon.-Fri. 11:45-3:30. D daily 4:30-midnight. Pianist Danny Apolinar Wed.-Sun. from 9-1 a.m. **(M) AE.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M) AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L and D. Private parties. Free parking 6-midnight. Closed Sun. **(M) AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd-53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.-Fri. noon-4. D daily 4-midnight. Pianist nightly from 6 p.m. **(M) AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I) AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Pre-theatre D 5:30-6:30. Closed Sun. **(E) AE, CB, DC, MC, V.**

LA GRILLADE—845 Eighth Ave., at 51st St. (265-1610). Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L and D. **(M) AE, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L and D. Private parties for 100. Closed Sun. **(E) AE, DC.**

LA RIVISTA PALATINE—313 W. 46th St. (245-1707). Casual. Italian. Spcls: tortelloni burro e oro, garganelli alla romagnola, taglatelle bolognese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Free D parking. Closed Sun. **(M) AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th-55th Sts. (586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.-Fri. noon-3. D Mon-Sat. 5-11. Closed Sun. **(M) AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M) AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Pre-theatre D 5-8. Post-theatre D 10-1 a.m. Private parties for 10-200. Free parking from 5-midnight. Closed Sun. **(M) AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, lobster à la nage. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Fri. 6-10:30, Sat. 5-10:30. Private parties for 15. Closed Sun. **(E) AE, MC, V.**

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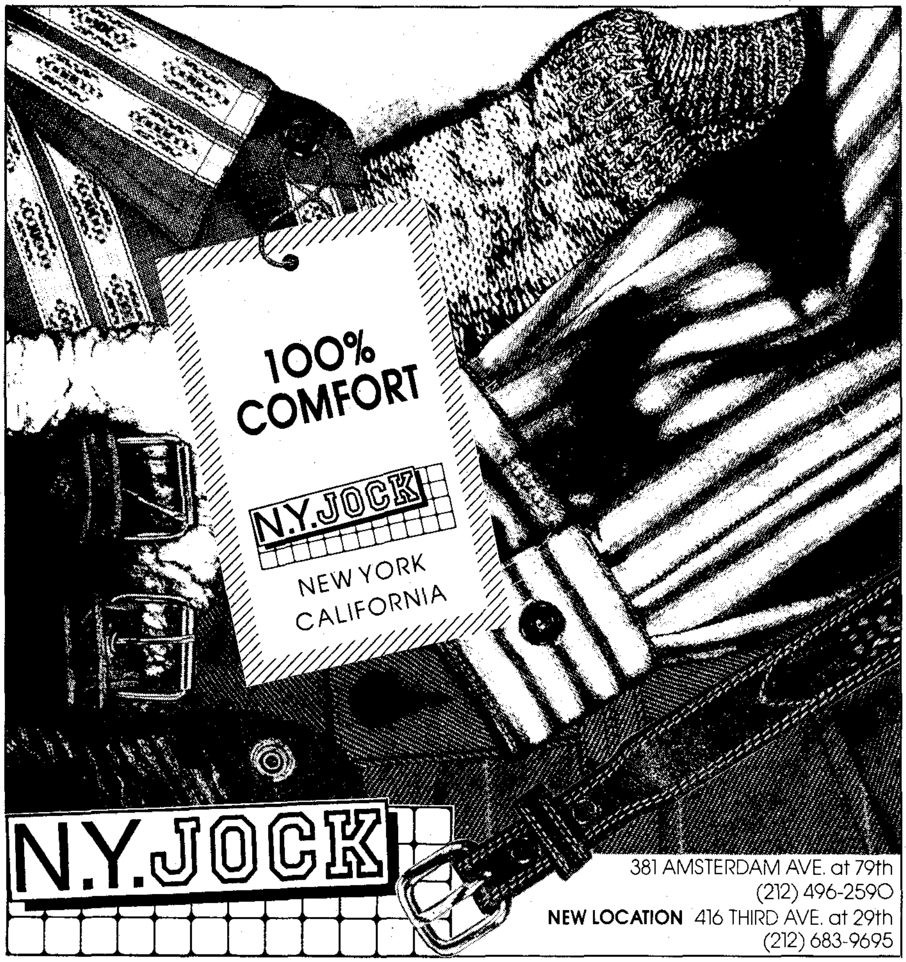

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LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Formal. Continental. D daily 6–10. Cocktails from 5. Complete D. Pianist Fri.–Sat. 6–midnight. **(M)** **AE, CB, DC, MC, V.**

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SAN MARCO—36 W. 52nd St. (246-5340). Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange and cilantro, Maryland crabcakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 20–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

UN DEUX TROIS—123 W. 44th St. (354-4148). Casual. French. Spcls: roast duck, grilled salmon, steak au poivre. L Mon.–Fri. 11:30–3:30. Br Sat.–Sun. 11–4. D Mon.–Sat. 5–midnight, Sun. to 11:30. **(M)** **AE, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free-range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 6–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BENKAY—167 W. 58th St., in the Essex House (484-5145). Casual. Japanese. Spcls: shabu shabu, udon-suki, lobster-gusokuni. Res. sug. L Sun.–Fri. noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, lobster chopped steak, rib-eye veal steak with tarragon chili. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. **(E)** **AE, DC, MC.**

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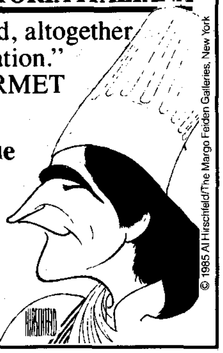
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CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

GIAN MARINO—237 E. 58th St. (752-1696). Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L daily 11:30–3. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

GIRAFE—208 E. 58th St. (752-3054). Jacket required. Northern Italian. Spcls: crostini di polenta con salsa e porcini, tortellini di zucca, vitello principessa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: ravioli of scallops with zucchini and thyme flowers, poached turbot in papillote with truffles, gateau au chocolat Maurice. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30–3:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 6–1 a.m. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. **(M-E)** **AE, CB, DC, MC, V.**

PRONTO RISTORANTE—30 E. 60th St. (421-8151). Casual. Northern Italian. Spcls: taglierini Pronto, grilled

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REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (333-3800). Dress opt. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian. Spcls: fa'vecchia, hamburgers, chicken salad. No res. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–midnight. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANATOLIA—1422 Third Ave., bet. 80th and 81st Sts. (517-6262). Casual. Turkish. Spcls: skewer of quail in grape leaves, mixed grill, lamb shank in lemon sauce. L Mon.–Fri. noon–2:30. D daily 5:30–11:30. Br Sun. noon–3. **(M)** **AE, MC, V.**

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

AUNTIE YUAN—1191A First Ave., bet. 64th–65th Sts. (744-4040). Casual. Chinese. Spcls: Peking duck, crystal prawns, lobster soong, steamed sea bass with coriander and scallions. Res. sug. L daily 11:30–4. D daily 4–midnight. Private parties for 35. **(M)** **AE, CB, DC, MC, V.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon (715-6929). Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–4. D daily 6–11. Private parties for 150. Pianist from 5 daily. **(M)** **AE, CB, DC, MC, V.**

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. D daily 6–11. Bar 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe.**(I-M)** **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St. (759-6684). Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimi

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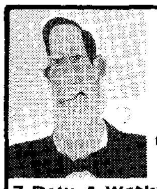

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CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

CINE CITTA—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Casual. Northern Italian. Spcls: penne alla vodka, costoletta di vitella capricciosa, salmon alla champagne. Res. sug. L daily 11 a.m.–3. D daily 3–1 a.m. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

DIVINO—1556 Second Ave., bet. 80th–81st Sts. (861-1096). Formal. Northern Italian. Spcls: insalata di *frutti di mare, gnocchi Divino, pesce spada Divino,* costoletta di vetallo primavera. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

GARY'S—334 E. 73rd St. (517-8800). Casual. N.Y. regional. Spcls: grilled Montauk yellow-fin tuna, mixed Manhattan grill, grilled N.Y. shell steak. Res. sug. Br Sat. noon–5, Sun. noon–1 a.m. D daily 5–1 a.m. *Midnight Br Mon.–Sat. 10:30–1 a.m. Ent. nightly.* **(M)** **AE, MC, V.**

HUNAN BALCONY GOURMET—1417 Second Ave., at 74th St. (517-2088). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m.

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb *in* Abruzzese *style.* Res. *nec.* L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

ISLE OF CAPRI—1028 Third Ave., at 61st St. (223-9626; 758-1828). Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L and D menu Mon.–Thu. noon–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

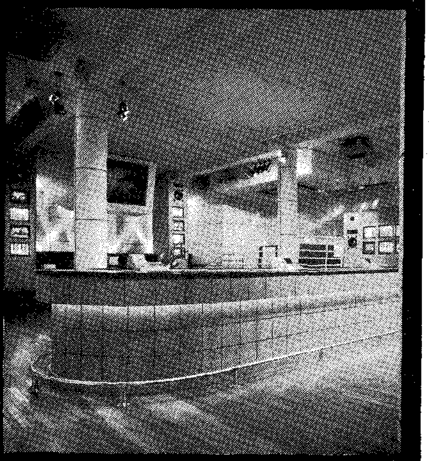
JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, veal chop with fresh herbs, sea scollops and sea urchin with tomato fumee, crispy duck with fresh berries. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COUR SAINT GERMAIN—1059 Third Ave., bet. 62nd–63rd Sts. (593-4910). Casual. French. Spcls: filet de boeuf with sauce Saint Germain, canard with peach sauce, escalope de veau Normande. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–4. D daily 6–11. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 and 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BOEUF A LA MODE—539 E. 81st St. (650-9664). Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tue.–Sun. 5:30–11. Complete D. Closed Mon. **(M)** **AE, DC, MC.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rōti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**



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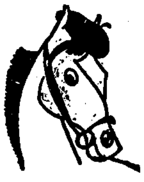

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L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

MALAGA—406 E. 73rd St. (737-7659; 650-0605). Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St. (888-6556). Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30 a.m.–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MARTELL'S—1469 Third Ave., at 83rs St. (861-6110). Casual. French/continental. Spcls: medallions of tenderloin with two pepper sauces, envelope of sole with spinach and mushroom mousse, hamburger. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Mon.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Spcls: pizza with mozzarella and fontina, roasted rack of lamb, plum tart. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged steak, chops, lobster, fresh fish. Res. sug. D daily 5–11. Late S daily 11–1 a.m. Piano bar. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St. (249-9850). Casual. Italian. Spcls: veal chop with green peppercorn sauce, red snapper marichiare, fettuccine verde fileto pomidoro. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

ST. PETERSBOURG—160 E. 64th St. (486-7707). Jacket required. Russian/French. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. D Mon.–Sat. 6–1 a.m. Private parties 20–100. Russian gypsy music. Closed Sun. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American. Spcls: pan-seared tuna with pickled vegetables, duck confit and shiitake ravioli, summer shellfish and vegetable stew, braised beef filet with gremolata. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist. Spcl.

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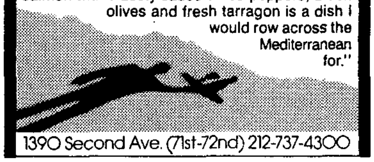

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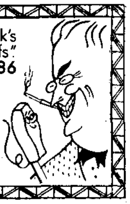

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SILVER STAR—1236 Second Ave., at 65th St. (249-4250). Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hr. Br Sat.–Sun. 11 a.m.–4. Complete L and D. **(I-M)** **AE, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: pineapple duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

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AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: sushi heaven, seafood tempura, treasure boat. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. **(M)** **AE, DC, MC, V.**

ALLORA—320 Amsterdam Ave., at 75th St., (724-2222). Casual. Northern Italian. Spcls: grilled rock bass with sundried tomatoes, fettuccine with wild mushrooms and pignoli, broiled fresh prawns with rosemary and garlic sauce. Res. sug. D Sun.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Private parties for 60–120. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: Border fiesta appetizers, blue corn enchiladas, sun salad with jicama, cactus, orange slices and greens. No res. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.–Fri. 5:30–midnight, Sat.–Sun. from 6. S Sun.–Thu. 1 a.m.–2:30 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11 a.m.–2:30. **(M)** **AE, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: braised game hen with tarragon and wild mushrooms, chicken Cameos, broiled tuna marinated in sesame oil and soy sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

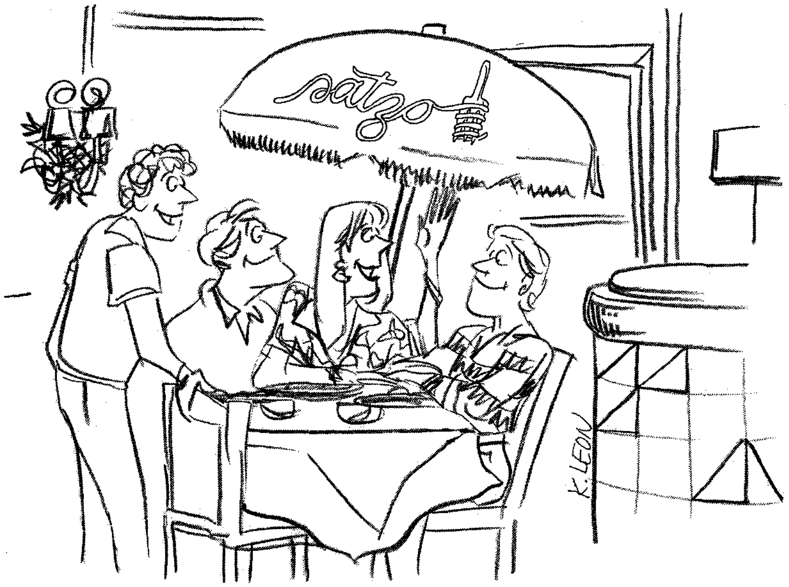
CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal marsala, rack of lamb, grillade chicken, fresh pasta. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambé, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th–71st Sts. (724-4411). Casual. Hunan. Spcls: shrimp and pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily



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INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m.., Sun. till 1 a.m.Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

PATZO'S—2330 Broadway, at 85th St. (496-9240). Casual. Italian. Spcls: individual pizzas, grilled breast of chicken with basil garlic cream, lasagna. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–midnight. Br Sat.–Sun. 11:30–5. Private parties for 100. **(I-M)** **AE, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: leg of lamb with roasted garlic and fresh mint, braised chicken breast in white wine mustard sauce, grilled marinated tuna. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St. (718-875-5181). Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30 a.m.–9, Sat. 4–11. Private parties. Pianist Fri. and Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

JAI YA—81-11 Broadway, Elmhurst (718-651-1330). Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.–Fri. 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: Pacific striped bass with parsley and lime beurre blanc, grilled fresh blue prawns with lentil and chili lobster sauce, marinated breast of duck with apple sauce and corn fritters. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC, MC, V.**

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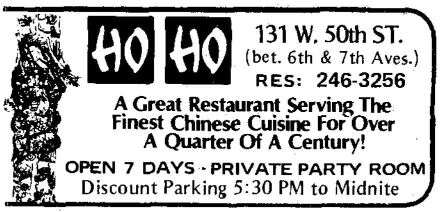
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Wednesday, October 21

OSTON SYMPHONY ORCHESTRA, Seiji Ozawa conductor; pianist Murray Perahia. Beethoven's Piano Concerto No. 5, "Emperor"; Henze's Symphony No. 7 (N.Y. premiere). Carnegie Hall at 8.

CHAMBER MUSIC AT THE Y—Mozart's Clarinet Quintet, in B-flat (fragment); Arriaga's String Quartet in d; Silverman's *Crepuscle;* Tchaikovsky's *Souvenir de Florence.* 92nd Street Y at 8. $13–$17.50. Also Tue., 10/20.

LITTLE ORCHESTRA SOCIETY, Dino Anagnost conductor; soprano Pilar Lorengar, organist Leonard Raver, violinist Maurice Sklar, cellist Marcy Rosen, oboist Franck Avril, bassoonist Celeste Roy. Haydn's *Sinfonie Concertante;* Rorem's Concerto for Organ (N.Y. premiere); arias by Granados and Catalani; Bizet's Symphony in C. 40th-anniversary concert. Alice Tully Hall at 8. $10–$20.

SMOKEY ROBINSON, with singer Regina Belle. Radio City Music Hall at 8. $22.50, $25.

JOAN FUERSTMAN, mezzo-soprano, with pianist Frank Taplin. Music by Strauss, Mahler, Chausson, others. Merkin Concert Hall at 8. $10.

BASICALLY BACH—Tapestry—mezzo-soprano Judith Malafronte, harpsichordist Arthur Haas, cellist Myron Lutzke. Secular solo cantatas by Strozzi, D. Gabrieli, Handel, Vivaldi, others. Central Presbyterian Church, Park Ave. at 64th St. (874-3104), at 7:30. $15.

HUNTER SYMPHONY, Clayton Westermann conductor; pianist Peter Basquin. Farewell concert for Hunter president Donna E. Shalala. Haydn's "Farewell" Symphony; Copland's *Appalachian Spring;* Brahms's Piano Concerto No. 1. Hunter College Auditorium, Park Ave. at 69th St. (772-5020), at 8. $6.

SUSAN HOEPPNER, flutist, with pianist Marc Widner, clarinetist Julian Milkis, violinist Mara Milkis, cellist Dorothy Lawson. Works of Bach, Villa-Lobos, Boehm, Saint-Saens, Reinecke, Jolivet. Americas Society, 680 Park Ave. at 68th St. (249-8950), at 8. Free.

PETER STORM, composer-keyboardist-vocalist, with vocalist-violinist Alice Kay Kanack, violist Adam Crane, violinist Chris Pors, cellist Luisa Bustamente. Third Street Music School, 235 E. 11th St. (777-3240), at 8. Free.

GLENN DICTEROW, violinist. St. Paul's Chapel, Broadway at Fulton St., at noon. Free.

KEITH ROMANO, countertenor. Weill Recital Hall at Carnegie Hall at 8.

EXA LOUISE BROWN—"Midtown Jazz." St. Peter's Church, Lexington Ave. at 54th St., at 12:30. $2.

BLACK SWAN QUARTET—Composer-violinist Akbar Ali, cellist Eileen Folson, cellist Abdul Wadud, bassist Reggie Workman. "Black and White Exposure." Four new works. Whitney Museum at Philip Morris, Park Ave. at 42nd St., at 7:30. Free.

FRANCIS HEILBUT, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

JUILLIARD STUDENT CONCERT—Tully Hall at 1. Free.

STUDENT RECITAL—Brooklyn College Levenson Hall, Flatbush and Nostrand Aves., at 5:30. Free.

Thursday, October 22

NEW YORK PHILHARMONIC, Erich Leinsdorf conductor; pianist Jorge Bolet. Sibelius's Symphony No. 4; Grieg's Piano Concerto; Borodin's Symphony No. 2. Avery Fisher Hall at 8. $7.50–$35.

BOSTON SYMPHONY ORCHESTRA—See 10/21.

JUILLIARD SYMPHONY, Sixten Ehrling conductor. Faure's *Pelleas et Melisande* Suite Op. 80; Sibelius's *Pelleas et Melisande* Suite Op. 46; Mozart's Symphony No. 41, "Jupiter." Alice Tully Hall at 8. Free, tickets required (874-7515).

SMOKEY ROBINSON—See 10/21.

BOSTON CAMERATA—See *L'Orfeo,* under Opera, below.

CLARE FISCHER, jazz pianist. Standards and originals. Weill Recital Hall at Carnegie Hall at 8. $17.50.

YAMAGUCHI GORO—Traditional music for the *shakuhachi,* or bamboo flute. Asia Society, Park Ave. and 70th St. (517-2742), at 8. $20.

CANTERBURY QUARTET—Works by Boyce, Dowland, Byrd, Handel, Mozart, Haydn. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

FRANCIS HEILBUT, pianist. JASA Hexter Building, 40 W. 68th St. (724-3200), at 1. Free.

JOHN M. PALMER, organist. Works by Berlinski, Langlais, Jongen. St. Paul's Chapel, Columbia U., Broadway and 116th St., at noon. Free.

AUTUMN RHAPSODY—Pianists Gary Hammond, Andreas Haefliger; soprano Jeanne Ommerle, mezzo-soprano Trudy Weaver, tenor Jim Fredericks, baritone John-Arthur Miller. Brahms's *Liebeslieder Walzer* and three *Hungarian Dances;* excerpts from Strauss's *Die Fledermaus.* Manhattan Savings Bank, 86th St. and Third Ave., at 8:15. Free.

BARGEMUSIC—Pianist Jerome Lowenthal, cellist Nathaniel Rosen, violinist to be announced. Locatelli, Ravel, Tchaikovsky. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

Friday, October 23

NEW YORK PHILHARMONIC—See 10/22. Today at 2.

KEITH JARRETT, pianist, with bassist Gary Peacock, drummer Jack DeJohnette. Avery Fisher Hall at 8. $10–$20.

ELIOT FISK, guitarist/**PAULA ROBISON,** flutist. Dedicated to the memory of Andres Segovia. Music of C.P.E. Bach, Britten, Berio, Giuliani, Villa-Lobos, Tarrago, Casals, Quinton, Falla. Weill Recital Hall at Carnegie Hall at 8. $12.

QUINTET OF THE AMERICAS—"Quintet Plus." Music by Chavez, Sierra (premiere), Wolfe (N.Y. premiere), Hindemith, Thomson, Janacek, Caturla. Americas Society, 680 Park Ave. at 68th St. (249-8950), at 8. $10.

EXPRESSIONS '87—"A Tapestry of Sound: The 'Internationalization' of African-Caribbean Music." Fundo de Quintal from Brazil; Boncana Maiga and his Orchestra, from the Ivory Coast; The Chosen Few from New Orleans. Also an international jam session. Town Hall at 8. $21, $24.

MUSIC BY DAVID MOON—Works, including premieres, for voice and various instruments. Manhattan School of Music, Broadway and 122nd St., at 8. Free.

MANNES TRIO—Music for piano, violin, and cello. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

ANDREW BOLOTOWSKY, on flute, piccolo, alto flute, bass flute, occarina, and penny whistle. Music by Shaughnessy, Theobald, Tucker, Hoffmeister, Anderson. Lincon Center Library at 4. Free.

PETER LEITCH QUINTET—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9. $10.

BERTHA HOPE BAND—"Women in Jazz." Jamaica Arts Center, 161-04 Jamaica Ave., Queens (718-658-7400), at 7:30. $7.

Saturday, October 24

NEW YORK PHILHARMONIC—See 10/22.

BASICALLY BACH—Musica Sacra Chorus and Baroque Ensemble, Richard Westenburg conductor. Bach's Mass in A, and Cantatas Nos. 4 and 150. Central Presbyterian Church, Park Ave. at 64th St. (874-3104), at 7:30. $15.

JULIANA OSINCHUK, pianist. Works by Beethoven, Baley (world premiere), Chopin, Bibik (U.S. premiere), Faure, Liszt. Alice Tully Hall at 8. $10, $12.

ANDREAS BACH, pianist (American debut). Works by Bartok, Beethoven, Chopin, Mendelssohn, Schubert. 92nd Street Y at 8. $7.50–$10.

MICHAEL FRANKS, singer-composer. Carnegie Hall at 8. $18–$20.

ROYAL NEW YORK DOO-WOP SHOW—Radio City Music Hall at 8. $18.50, $20.

STEPHEN BROWN, pianist/**DINOS CONSTANTINIDES,** violinist/**KAREN HUNT,** soprano/**HARRY SARGOUS,** oboist. Ives, Helps, Cowell, Dorati, Constantinides (world premiere). Weill Recital Hall at 2. $7.

CHIN KIM, violinist, with pianist Rohan De Silva. Music by Tartini/Kreisler, Beethoven, Faure, Schoenberg, Szymanowski, Ernst. Merkin Concert Hall at 8. $15.

BRIAN BADER, pianist. Weill Recital Hall at 5:30. $9.

CHAMBER ENSEMBLE—Benefit. Weill Recital Hall at 8:30.

EXPRESSIONS '87—See 10/23. Tonight, Mario Bauza and His Latin Jazz All-Stars replace The Chosen Few.

BILL BARRON QUARTET—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9. $10.

INKHAY: MUSIC AND DANCE OF THE ANDES—With dancers from Bolivia, Ecuador, Peru. Symphony Space at 8. $12.50, $15.

NOITE DA SAMBA, with Pe De Boi, Power Samba Group, and Olu Dara. Greenwich House, 27 Barrow St. (645-2387), at 8 and 10. $12.

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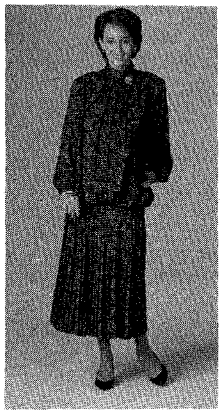

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I certify that the statements made by me above are correct and complete.

Edward Kosner
Publisher

sic Department perform music of 18th-century America, celebrating the Constitution's Bicentennial. Hunter College Playhouse, Park Ave. and 68th–69th St. (772-5020), at 8. $6.

HINANTILLAN—Chilean group with music from the ancient Andean cultures. New York Open Center, 83 Spring St. (219-2527), at 8 and 10. $9.

QUEENS SYMPHONY ORCHESTRA, Maxim Shostakovich conductor; pianist David Bar-Illan. Overture to Glinka's *Russlan and Ludmilla;* Tchaikovsky's Piano Concerto No. 2; Rimsky-Korsakov's *Scheherazade.* Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-275-5000), at 8:30. $10–$19.

Sunday, October 25

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Guest artists violinist Laurie Smukler, pianists Alan Feinberg, Peter Serkin. Pergolesi's Sonata in G for Two violins and Continuo; Beach's Theme and Variations for Flute and String Quartet; Ran's Concerto da Camera II (N.Y. premiere of commissioned work); Ravel's Trio in a. Alice Tully Hall at 5. $18.

LEONTYNE PRICE, soprano, with pianist David Garvey. Music by Handel, Marx, Strauss, Puccini, Bachelet, Du Pont, Du Parc, Georges, Hoiby, Barber, and *Ride on King Jesus.* Benefit for United Negro College Fund. Carnegie Hall at 3. $10–$40, $100–$500 (326-1217). Bill and Camille Cosby, hosts.

RICHARD TUCKER MUSIC FOUNDATION BENEFIT—All-star concert. Carnegie Hall at 8. $15.

PITTSBURGH SYMPHONY—Avery Fisher at 3. Sold out.

MAURICE HASSON, violinist (N.Y. debut), with pianist to be announced. Music by Brahms, Bach, Franck, Ravel. 92nd Street Y at 3. $7.50, $8.50.

RUTH WATERMAN, violinist, pianist Susan Walters, baritone Christopher Trakas. Bach's Sonatas in A, in f, in E, and arias with violin obbligato. Merkin Concert Hall at 7:30. $10.

FOR THE LOVE OF MUSIC—Spohr, Turina, Rachmaninoff, Beethoven. Merkin Concert Hall at 3. $11.

MARIMOLIN—Violinist Sharan Leventhal, marimbist Nancy Zeltsman (N.Y. debut). Works by McKinley, Thimmig, Friedman, Wheeler—all N.Y. premieres). Weill Recital Hall at Carnegie Hall at 8:30. $10.

GLORIA BLOCK, soprano, with pianist Roger Rundle. Weill Recital Hall at 2. $12.

NICO ABONDOLO, double-bassist. Weill Recital Hall at 5:30. $9.

FRANCES VERI/MICHAEL JAMANIS, duo-pianists. All-Gershwin program. Town Hall at 4. $10–$15.

BACH VESPERS—20th-anniversary series. Holy Trinity Choir, soloists, Bach Orchestra; Frederick Grimes director. Bach's Cantata 80, *Ein' Feste Burg Is Unser Gott;* Orchestral Suite No. III. Holy Trinity Lutheran Church, C.P.W. and 65th St., at 5. Offering.

ST. BARTHOLOMEW'S CHAMBER ORCHESTRA, Randall Craig Fleischer conductor; organist William K. Trafka. Mozart, Debussy, Dvorak, Piston. St. Bartholomew's Church, Park Ave. and 50th St., at 3. $5.

JUDITH EDWARDS, soprano, with pianist Hugh Kronrot. "Roots and Resolutions": songs from Yorkshire, Innerliethen, Killarney, Missouri, Colorado. "Images of Women in Opera": arias from *The Merry Widow, Die Fledermaus, Susannah, Street Scene, La Traviata.* Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 5. Free.

ST. PETER'S CHURCH—At 5: Jazz Vespers, with music of Paul Knopf; offering. At 7: "Moon Over Manhattan," with Paulette Attie, Peter Howard; $5. Lexington Ave. and 54th St. (935-2200).

LOUISE MAYNARD, soprano, with pianist David LaMarche, flutist Thomas Hageman. Music by Handel, Barber, Rossini, Schumann. Metropolitan-Duane United Methodist Church, Seventh Ave. at 13th St., at 3. Free.

SAMUEL HUTCHINSON, organist. Music by Bach, Guilmant, others. Riverside Church, the Drive at 122nd St., at 3. $3 donation. Preceded at 2:30 with a recital by carilloneur James R. Lawson.

LOUIS BAGGER, harpsichordist. Works of Bach, C.P.E. Bach, and W.F. Bach. "Music Before 1800." Corpus Christi Church, 529 W. 121st St., at 4. $9.

ZENON FISHBEIN, pianist. First Reformed Episcopal Church, 317 E. 50th St. (755-0995), at 3. Donation.

MUSICIANS' ACCORD—"From Folk Sources": guest composer-pianist Amy Rubin. Music by Cage, Rubin, Biggs, Ravel, Copland, Bartok, Gideon. Davis Hall, City College, Convent Ave. and W. 133rd St. (690-4100), at 3. $10.

QUEENS SYMPHONY ORCHESTRA—See 10/24. At 2.

BRONX ARTS ENSEMBLE, Robert Black conductor; pianist Diana Kacso. Mendelssohn's *Perpetuum Mobile* and *Rondo Capriccioso;* Kupferman *Images of Chagall* (world premiere); Shostakovich's Trio Op. 67 for piano, violin, and cello. Riverdale YM-YWHA, 5625 Arlngton Ave., Bronx (549-1899), at 2. $8.

BOYS CHOIR OF HARLEM—Benefit concert for New York Spaulding for Children. Davis Hall, City College, Convent Ave. and W. 133rd St. (690-4100), at 2. $35 (645-7610).

MANHATTAN STRING QUARTET—Music by Beethoven, Shostakovich, Debussy. Wave Hill Armor Hall, Independence Ave. and 252nd St., Riverdale, at 3. $10.

BARGEMUSIC—See 10/22. Today at 4.

STEVE TURRE SEXTET/BOB HANLON-GARY VALENTE QUARTET—Prospect Park Picnic House, Prospect Park West at Third St., Brooklyn, at 3. $5.

BLAIR TINDALL, oboist/**LINDA MARK,** pianist. Bartok, Ranki, Schumann, Britten, Kalliwoda. Brooklyn Museum, Eastern Pkwy., at noon. Donation.

CON BRIO ENSEMBLE—Works by Mozart, Corigliano, Ryden, Tchaikovsky. The Church on the Hill, 167-05 35th Ave., Flushing, at 4. $3.

EXPRESSIONS '87—"A Caribbean Festival of Sound." Ayizan from Haiti; Ras-J-Tesfa from Jamaica; The Authentics Steel Band Orchestra from Trinidad and Tobago. Black Spectrum Theater, Merrick Blvd. and 119th Ave., Jamaica, at 5. $14, in advance $12.

DAVID ROTH, singer-guitarist. Original songs. Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000), at 1:30. Free.

Monday, October 26

LIEGE PHILHARMONIC, Pieerre Bartholomee conductor; pianist Jeffrey Siegel. Franck's *Redemption: Symphonic Interlude.* Mozart's Piano Concerto No. 20; Franck's Symphony in d. Carnegie Hall at 8. $9–$15.

BASICALLY BACH—Organist-harpsichordist Anthony Newman, with an ensemble; works by Handel, Bach, C.P.E. Bach, others. Alice Tully Hall at 7:30. $15.

SUZANNE VEGA, folk-rock performer, with comedian Judy Tenuta. Radio City Music Hall at 8. $20, $22.50.

PATRICIA THOMAS, soprano (debut recital), with pianist Damon Denton. Vivaldi, Wolf, Verdi, Cohen (premieres), others. Weill Recital Hall at 8. $10.

MICHAEL McGIFFORD, singer, with Kelly Wyatt. Folk music. 13th Street. Repertory Theater, 50 W. 13th St. (675-6677), at 7. $15.

MANHATTAN SCHOOL OF MUSIC—Duo-pianists **June Marano-Murray and John Forconi;** works by Bach, Mozart, Mozart-Busoni, Brubeck, Prokofiev-Zaydee, others; Borden Auditorium at 8. Free. Composer **Peter Andreacchi;** works by Andreacchi and Messiaen; faculty recital, Hubbard Recital Hall at 8; free. Broadway and 122nd St. (749-2802).

TALISMAN—Debussy, Weelkes, Schubert, Hawley, and close-harmony arrangements. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

Tuesday, October 27

ORCHESTRA OF ST. LUKE'S, Christoph Eschenbach conductor; soprano Margaret Price. Mozart's Symphony No. 34; Haydn's *Scena Di Berenice;* Mozart's *Exsultate, Jubilate,* K. 165, and Symphony No. 41, "Jupiter." Carnegie Hall at 8. $9–$15.

PHILHARMONIA VIRTUOSI, Richard Kapp conductor; cellist Carter Brey. Works by Tchaikovsky, Respighi, Haydn, Glazunov. Town Hall at 8. $8–$12.

PRISM ORCHESTRA, Robert Black conductor; soprano Barbara Ann Martin. Schoenberg's Chamber Symphony No. 1; Blaustein's *Canzo;* Ravel's *Chansons Madecasses.* Merkin Concert Hall at 8. $9.

JUILLIARD STRING QUARTET—Faculty recital. Schubert's Quartet in E, D. 353; Hindemith's Quartet No. 5; Smetana's Quartet No. 1, "From My Life." Juilliard Theater, 155 W. 65th St., at 8. $5, $8.

NEW YORK PHILHARMONIC—See 10/22.

CHAMBER MUSIC SOCIETY—See 10/25. At 7:30.

ALICE GILES, harpist. Tournier, Berio, Faure, Bach-Giles, Salzedo, Eberhard. 92nd Street Y at 8. $8–$12.

ATLANTIC BRASS QUINTET—Music by Scheidt, Albinoni, Praetorius, Sampson, Ewald. Weill Recital Hall at Carnegie Hall at 8. $5.

ARMINDA CANTEROS, pianist. Music of Mozart, Beethoven, Chopin, Debussy, Ravel, Saint-Saens. CUNY Graduate Center, 33 W. 42nd St., at 8. Free.

FREDERICK SWANN, organist. Music by Durufle, Pachelbel, Sowerby, Morrison, Eben, Howells, Wright. Trinity Church, Broadway and Wall St., at 8. Benefit for the Bronx Youth Ministry. $5.

AMORPHOUS CONSORT—Music of Geminiani, Bland (N.Y. premiere), Kupferman (N.Y. premiere), Haydn. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $3, $6.

BARBARA SIESEL, flutist. Works by Schubert, Poulenc, Doppler, Messiaen, de Kenessey (world premiere). New School, 66 W. 12th St., at 8. $3.

ALISON DEANE, pianist. Clementi, Liszt, Gershwin. Trinity Church, Broadway at Wall, at 12:45. Free.

ALISTAIR ANDERSON—Music from Northumberland, Scotland, Ireland, for the concertina. Studio, 145 Columbia Heights, between Clark and Pierrepont Sts., Brooklyn Heights (718-426-8555), at 8. $6.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—September 21–April 16, 1988. Tickets, $16–$95. 10/19 at 8: Massenet's *Manon,* Rosenthal conducting; Vaness, Kraus, Laciura, G. Quilico, Courtney, Van Allan. 10/20 at 8: Donizetti's *L'Elisir d'Amore,* Weikert conducting; Ghazarian, Upshaw, Raffanti, Baker, Fissore. 10/21 at 8: Puccini's *Tosca,* Badea conducting; Marton, Giacomini, Milnes, Tajo. 10/22 at 8: Wagner's *Das Rheingold,* Levine conducting; Shade, Gilmore, Gjevang, Jerusalem, Baker, Paul Crook (debut), Mazura, Morris, Courtney, Macurdy, Haugland, Park, Kesling, Parsons. 10/23 at 8: *Manon;* same as 10/19, except Hamilton for Courtney. 10/24 at 12:30: Wagner's *Die Walkure,* Levine conducting; Behrens, Altmeyer, Gilmore, Lakes, Sotin, Haugland. 10/24 at 8: *L'Elisir d'Amore;* same as 10/20. 10/26 at 8: *Das Rheingold;* same as 10/22, except Hiestermann for Crook.

New York City Opera

NEW YORK STATE THEATER—Through 11/15. Tickets, $5–$42. **Note:** All foreign-language operas are performed with supertitles. 10/20 at 8: Strauss's *Die Fledermaus* (in English), Pallo conducting; Holleque, Constance Hauman (debut), Beudert, Orth, Mark Pedrotti (debut), McKee, Billings, Harrold. 10/21 at 8: Gounod's *Faust,* Comissiona conducting; Knighton, Marsee, Leech, Cheek, Holt. 10/22 at 8: Mozart's *Die Zauberflote,* Comissiona conducting; Valerie Girard (debut), Virginia Sublett (debut), McBride, Randall Outland, Opalach, G. Stapp, Lankston. 10/23 at 8: Puccini's *Turandot,* Boncompagni conducting; Tremitiere, Davis, Polozov, Perry. 10/24 at 2: Stravinsky's *The Rake's Progress* (in English), Mester conducting; Hynes, Castle, Eckhart, Garrison, Wexler, Ferrier, Green, Bassett. 10/24 at 8: Puccini's *Tosca,* Roark-Strummer, Grayson, Roger Roloff (debut). 10/25 at 1: Puccini's *Madama Butterfly,* Pallo conducting; Lamy, Marsee, Absalom, Wangerin. 10/25 at 7, Comissiona conducting: Mascagni's *Cavalleria Rusticana;* Bouleyn, Eckhart, Russell, Algieri, Wexler; with Leoncavallo's *Pagliacci;* Cusack, West, Elvira, Parcher, Brubaker.

Other

L'ORFEO, by Monteverdi. Concert version by Boston Camerata, Joel Cohen director; mezzo-soprano D'Anna Fortunato, tenor Jon Humphrey, baritone Robert Honeysucker. Merkin Hall. 10/22 at 8. $15.

LA BUONA FIGLIUOLA, or *The Accomplish'd Maid,* by Piccinni **(see review, page 112).** The Vineyard Opera, Stephen F. Vasta, musical director. 309 E. 26th St. (683-0696). 10/22, 23, 24 at 7:30; 10/25 at 3. $15.

AMATO OPERA—Verdi's *La Traviata.* 319 Bowery (228-8200). 10/23, 24, 30, 31, 11/7 at 7:30; 11/1, 8 at 2:30. $12.

LA CORTE DE FARAON, a zarzuela-comedy. Repertorio Espanol, at Equitable Tower auditorium, Seventh Ave., 51st–52nd Sts. (889-2850). 10/24 at 8. $18.

OPERATIC CONCERT—Selections from Verdi, Handel, Wagner, Mozart, Thomas, Gounod, Massenet, Leoncavallo, others, sung by the group Voices. St. Peter's Church, Lexington Ave. and 54th St. 10/20 at 8. $8.

DANCE

Martha Graham Dance Company

CITY CENTER THEATER—Final week. Tickets, $15–$35. 10/20 at 8: *Circe, Heretic,* Denishawn/Graham Solos, *Errand Into the Maze, Acts of Light.* 10/21 at 8: *Temptations of the Moon, Celebration, Night Journey, Appalachian Spring.* 10/22 at 8: *Tangled Night, Persephone, Judith.* 10/23 at 8: *Judith, Persephone, Acts of Light.* 10 /24 at 2: *Circe, Heretic, Night Journey, Appalachian Spring.* 10/24 at 8: *Canticle for Innocent Comedians, Persephone, The Rite of Spring.* 10/25 at 2: *Circe, Heretic, Judith, Tangled Night.* 10/25 at 7:30: *Temptations of the Moon, Primitive Mysteries, Persephone, Acts of Light.*

Feld Ballet

JOYCE THEATER—Through 10/31. Tickets, $25. 10/20 at 8: *Aurora II, Adieu, A Dance for Two, The Consort.* 10/21 at 8: *Straw Hearts, Return to Maria La Baja, Embraced Waltzes.* 10/22 at 8: *Harbinger, Medium: Rare, Theatre, Intermezzo II.* 10/23 at 8: *Aurora II, Adieu, A Dance for Two, The Consort.* 10/24 at 2: *Straw Hearts, Return to Maria La Baja, Embraced Waltzes.* 10/24 at 7:30: *Meadowlark, Over the Pavement, Skara Brae.* 10/25 at 2: *Aurora II, Adieu, A Dance for Two, The Consort.* 10/25 at 7:30: *Harbinger, Medium: Rare, Intermezzo II, The Jig Is Up.*

Next Wave Festival

BROOKLYN ACADEMY OF MUSIC—Opera House, 10/19–25: **Compagnie Maguy Marin.** New York premieres of two works. *Babel Babel*—10/19 at 7, $12–$25; 10/23, 24 at 8, 10/25 at 2; $15–$30. *Eden*—10/20, 21, 22 at 8; $12–$25. . . . Carey Playhouse, 10/20–11/1: **"Swing," by Elizabeth Swados;** a new work. 10/20, 21, 22, 28, 29 at 8, 10/24, 31 at 2; $14, $18. 10/23, 24, 30, 31 at 8; 10/25, 11/1 at 2; $16, $20. BAM, 30 Lafayette Ave. (718-636-4100).

Other

DENNIS WAYNE'S DANCERS—Program A: *Opening II, Journeys . . . to Babylon, Strands, Tango, Le Sacre du Printemps*—10/20 at 7:30, 10/21, 24 at 8. Program B: *Opening I, Hymn* (world premiere), *Edges, After Eden, Humi Procumbere, . . . the Night Away* (world premiere)—10/22, 23 at 8. Closing Gala 10/25 at 4:30. Triplex Theater 1, BMCC, 199 Chambers St. (618-1980). $8–$15.

ERROLL SIMPSON DANCE COMPANY—Program includes a N.Y. premiere. Emmanu-el Midtown Y, 344 E. 14th St. (673-2207). 10/24, 25 at 8. $10.

FLOWER HUJER DANCE THEATRE—Premiere of *Far Places,* other works. Nikolais-Louis Choreospace, 33 E. 18th St. 10/23, 24 at 8; 10/25 at 3. $7.

JOFFREY II DANCERS—New York premiere of Richard Englund's full-length *Beauty and the Beast.* Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833). 10/24 at 8. $13–$17.50.

KEI TAKEI'S MOVING EARTH—*Light, a 6-Hour Retrospective.* The Arts at St. Ann's, 157 Montague St., Brooklyn (718-834-8794). 10/23, 24 at 6; 10/25 at 3. $10.

LIZ LERMAN AND THE DANCE EXCHANGE—10/22, 23, 24 at 8, 10/25 at 3: *Atomic Priests and Other Dances* (world premiere), featuring the senior-citizens group Dancers of the Third Age; also *Still Crossings.* 10/23, 24 at 11 p.m.: Short Subjects. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). $8 (11 p.m. performances, $7).

NATIONAL DANCE COMPANY OF SENEGAL—10/23, 24 at 8; $18. 10/22 at 8, benefit—For Our Children's Sake Foundation (698-4671); $20–$100. Davis Hall, CCNY, W. 133rd St. and Convent Ave. (690-4100).

PETER PUCCI & FRIENDS—Three world premieres by the Pilobolus dancer, a repertory work, and a N.Y. premiere. Cunningham Dance Studio, 55 Bethune St. (924-0077). 10/23, 24, 25 at 9. $8.

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Bryan Miller, New York Times—April 10, 1987

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Gael Greene, New York Magazine—March 9, 1987

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OTHER EVENTS

FOR BROWSERS AND BUYERS—The BIG one this week is the annual **Fall Antiques Show at the Pier,** sponsored by the Museum of American Folk Art, produced by Sanford Smith and claiming status as "the only American antiques show in the country that covers all facets of the American experience." At Pier 92, W. 52nd St. and the Hudson River, 10/22–25, hours noon–10 Thurs.–Sat., 11 a.m.–6 Sun. (See Revels and Causes, below, for news about the benefit preview.) Dealers number 110, and they'll come from 23 states. The range you'll find: paintings, furniture, and every kind of decorative object, from the late 17th century up to the 1950s—when, apparently (to paraphrase W.S. Gilbert), "art stopped short." Public admission is $8 each day, and there will be a free shuttle bus to run continuously during show times between the Museum Bookshop, at 62 W. 50th St., and the Pier . . . Another wide-ranging event over the weekend: the **National Postage Stamp Show** of the American Stamp Dealers' Association, 10/22–25, at Madison Square Garden's Rotunda. You'll find the displays of 126 dealers, 63 foreign postal administrations, 200 exhibits; take a role in specialized auctions (check the schedule), or just look over what's available; listen to lectures; find chances to sell your own collections. There will also be a Youth Booth for young novices. 10/22 noon–7; 10/23, 11–7; 10/24, 10–6; 10/25, 10–5. $3.75 admission . . . Another annual, the eighth **Trinity-Westside Antiquarian Book Fair,** goes on at Trinity School, 101 W. 91st St., 10/23–25. 10/23, 5:30–9:30, is a wine-and-cheese preview; $7.50, which allows admission for the next two days. Sat., 11–6, $5, good for Sun. too. Sun., noon–5, $3. Seventy dealers from Canada and the U.S., and the range takes in general collections and special-interest books like travel and gardening . . . Another weekend lure for collectors, the **New York Fine Print Fair,** at the Seventh Regiment Armory, Park Ave. and 67th St., features drawings, engravings, periodicals, along with prints from the times of the Old Master schools to today's artists. 10/22–24, noon–8; 10/25, noon–6; $7 admission. 92 international dealers will be on hand, and there'll be a lecture program . . . The Church of the Good Shepherd invites us all to its **Fall Harvest Festival and Sale,** 10/24, 10–4, at 240 E. 31st St. Costume jewelry, bric-a-brac, hand-crafted things, clothing both used and "antique," and some home-prepared edibles like jams and jellies, pickles and baked goods, to look over. . . . A **street fair on Bond St.** in NoHo, between Bowery and Lafayette St., celebrates a happy situation: the community's self-improvement program that has resulted in a turn-around of what had been a drug-dangerous neighborhood. Date is 10/24, noon–5, and residents, local artists and vendors will display crafts, antiques, old clothing, as well as providing police information and live entertainment along the cobblestone street.

REVELS AND THEIR CAUSES—There'll be a **Walkathon for Medical Aid to Central America,** 10/24, beginning at 11 a.m., from both Earl Hall, Broadway and 116th St. at Columbia, and Park Slope Methodist Church in Brooklyn at Sixth Ave. and 8th St. It's a 10 km. walk to raise funds for medical supplies and the training of health workers. Phone 431-7921 about participation, or just turn out . . . A **Benefit for New York's Hungry and Homeless,** a 24-hour performance marathon 10/24, 25, 8 p.m.–8 p.m., will be held at KIVA Foundation for Art, Inc., 309 Canal St. between Broadway and Mercer St. (966-1552). The actors, musicians, dancers, poets, performing artists, and others on hand include Meredith Monk, Phil Niblock, Ping Chong, Kate Millet, Molissa Fenley, Remy Charlip, Laurie Nagel, Stonewall Chorale, and there are a hundred more. $5 minimum donation, first come, first seated; proceeds to the Food and Hunger Hotline . . . The **Museum of American Folk Art** benefits from the preview of the Fall Antiques Show at Pier 92, 10/21, 6–10. A $100 ticket includes another admission to the show (see Browsers and Buyers, above) and a catalogue; patron, $250, admits one to the show each day and includes a gift book. And 10/22 at 11 a.m., you can also benefit the Museum by taking a guided, informative walk through the displays; $35 (481-3080, to reserve for either of these events) . . . Village Visiting Neighbors, Bellevue Hospital Center, the Dorot Homelessness Prevention Project, Sponsors for Educational Opportunity, University Settlement, and the Cathedral of St. John the Divine are volunteer organizations who will no doubt gain some new and eager workers through **NYCares' Volunteer Gala,** 10/20, 6:30–9, at the Manhattan Brewing Company, 40–42 Thompson St. Admission is free, and there'll be an hour of complimentary beer and hors d'oeuvres, entertainment by comedians and a live band; you'll be doubly welcome if you take along pencils, paper pads, pens, or other educational tools, which will be donated to the Martinique Hotel's Children's Project.

ON STAGE—The American Museum-Hayden Planetarium guarantees a clear night sky 10/20 at 7, for **La Crystal,** a live concert by Michel Deneuve of Paris, playing the Baschet Crystal. This instrument "has glass stems that are stroked with moistened fingers. They vibrate, creating tones that are transferred to metal rods and then to resonators." Music will be by Mozart, Bach, Satie, and the Parisian performer. Tickets, $8 (769-5600) . . . Remaining theatrical entries in **Italy On Stage:** The Podrecca Puppet Company, in existence since the days of Duse and Shaw (fans, we're told), will be at the Mark Hellinger Theater 10/23 at 3 in "Concerto per marionette"; tickets, $7. And 10/27, 28, 29, AUDAC Umbria present Anna Maria Guarnieri in Goldoni's *La Serva Amorosa;* performances at 8, $12 and $15, also at the Hellinger, 237 W. 51st St. (757-7050). Surtitles for the Goldoni.

MORE NOTES FOR A LATE-OCTOBER CALENDAR—The **Parents League of New York's Independent School Day,** 10/20, 3:30–6, is a chance for parents and their kindergarten-through-high-school-age children to come around and talk with admissions directors and heads of some of the 111 independent member schools in the city, as well as the 146 associate-member boarding/country day schools. The setting is informal for browsing, and people are prepared to answer queries about finances and applications, studies and policies. At Columbia Grammar and Preparatory School, 4 W. 93rd St. (737-7385) . . . The annual **Pumpkin Festival** starts this weekend and goes on through 11/1, down at South Street Seaport. Puppets, pumpkin-carving, Pumpkin Patch play area for kids, foods made with pumpkin, and entertainment . . . Also for parents and youngsters: **Jewish Folk Arts Family Day,** at Henry Street Settlement, 466 Grand St. (598-0400), where the Lower East Side's artists and artisans will hold workshops and exhibitions, and tell true turn-of-the-century stories. Date is 10/25, noon–6, beginning with the exhibition and demonstrations. At 12:30, an oral-history workshop; at 2, Hebrew calligraphy and papercutting ($2.50 donation for these workshops); at 3:45, tales and games of a Jewish childhood; at 5, a Yiddish folk singalong, and there's more . . . More, too, on the **Harlem Fall Festival—"Roots of Jazz"**—10/25, outdoors at Colonel Young Park, 143–145th Sts., between Fifth and Lenox, 1–7 (if rain, in 369 Armory, Fifth Ave. and 142nd St.). Around 3, you can hear salsa from El Combo Gigante, but there will be lots of other sounds, from gospel to R&B.

TOURS

WESTPRIDE WALK—A tour around the 76-acre site from 59th to 72nd Sts. where a Television City development has been proposed, with the citizens' group concerned about "unplanned development on Manhattan's West Side." Guide is architect Leslie Armstrong. 10/24 at 10 a.m., from the S.W. intersection of 72nd St. and Riverside Dr. (496-8115). Contribution.

GRAMERCY PARK HISTORIC DISTRICT—Walk with Richard McDermott, benefit for the Union Square Park Community Coalition. 10/24 at 1:30, meet in front of Cavalry Church, Park Ave. and 21st St. (718-423-8738); $7.

HARLEM FESTIVAL AND SUNDAY GOSPEL TOUR—A five-hour visit, with Holidays in New York (765-2515), 10/25, starting at 10 a.m. with a church service, then brunch at Sylvia's and a stop at the Studio Museum of Harlem to see the current show of black art. Learn about the architecture, changes, and history in the area. Meet at 10 Columbus Circle, N.W. corner of Eighth Ave. and W. 58th St. $25 includes admission, brunch, and a drink. Reserve.

THE FINANCIAL DISTRICT—"From Sailing Ships to Skyscrapers," a four-hour tour with the Museum of the City of New York (534-1672; ext. 236). 10/25 before 11 a.m., meet at Castle Clinton, Battery Park, for a walk that includes a survey of Wall St. building styles. $10; lunch stop along the way (you buy your own).

MUNICIPAL ART SOCIETY TOURS—10/24, 1–4, "Sunshine and Shadow in Central Park," will focus on the proposed Columbus Circle development and what it will mean to the environment; with Barry Lewis; $12. 10/25, 1–4, "Harlem Reborn," with Ron Spence, focusing on renovation and restoration; $12 (935-3960).

GEORGE WASHINGTON BRIDGE, TO AND FRO—A leisurely stroll on the bridge's 56th birthday, with Adventure on a Shoestring (265-2663). 10/25 at 11:30 a.m., meet on N.W. corner of 177th St. and Fort Washington Ave. $5.

NEW YORK WALK-ABOUT—10/25 at 11 a.m. or 2 p.m.: **Millionaires' Row, Part II:** "The Mighty Tycoons"; meet on S.E. corner of Fifth Ave. and 76th St. 10/25 at 11 a.m. or 2 p.m.: **Greenwich Village, Part II—** "A Personality of Its Own"; meet on S.W. corner of Waverly Pl. and Sixth Ave. (582-2015 weekdays 9–5; 914-834-5388 evenings.) $6.

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). 10/25, 10:45 a.m.–3, Governors Island; $13. 10/25, 1–4, Cass Gilbert's Woolworth Building and Ralph Walker's New York Telephone Company Building: "A Tale of Two Architects" with David Hupert; $10. 10/26 at 11 a.m., Channel 13 and the Upper West Side entertainment center, with Marvin Gelfand; $12. 10/25, a waterfront walk in Brooklyn's Greenpoint and Williamsburg; 1–4:40.

PROSPECT PARK ENVIRONMENTAL CENTER TOURS—10/24, at 1 p.m., meet at Loews Kings Theater, Flatbush Ave. between Albemarle and Beverly Rds., Brooklyn, for a walk with Flatbush historian Ron Schweiger that takes in old-time movie houses as well as film sites and former stars' homes (co-host, the Municipal Art Society). $12; pre-register (935-3960 or 718-788-8549), and take a flashlight. 10/25 at 1, "Under the Green-Wood Trees"; meet at Green-Wood Cemetery gates, Fifth Ave. and 25th St., Brooklyn, for a walk with botanist Tom Delendick. $4, seniors $2.

LADY LIBERTY'S MELTING POT TOUR, via bus, with Guide Service of New York (408-3332), 10/24, 9 a.m.–5:30. Begins with a Staten Island Ferry Ride, and includes Chinatown, Little Italy, Little Ukraine, the Polish East Village, Brooklyn's Hassidic community, Harlem, Yorkville, El Barrio, Little India and Greece in Queens, and more. Pre-register: $43 includes lunch in the East Village.

HUNGRY PEDALERS—Gourmet Bicycle Tour, 10/25 at 8:15 a.m., "Kosher Special," an exploration of four Brooklyn neighborhoods, along the Narrows and in Prospect Park; a nosh in Williamsburg, lunch in a Sephardic enclave (you buy your own food). Meet at the Maine Monument, N.E. corner of Columbus Circle, 59th St. and C.P.W. (595-5542 or 222-2243). $15, $25 for two people; less in advance.

SPORTS

FOOTBALL—Giants: Giants Stadium, East Rutherford, N.J. (201-935-8222). 10/25 at 4: vs. St. Louis. Schedule is tentative pending the outcome of the strike.

BASKETBALL—NBA Doubleheader, Madison Square Garden Arena (563-8300). 10/27 at 6: Phoenix vs. Detroit; at 8:30: Knicks vs. Houston. $8–$20.

KARATE—World Tae Kwon Do Association Tournament, Madison Square Garden Felt Forum (563-8300). 10/24, 9 a.m.–4, first session; 6–9:30 p.m., second session. $12 (per session).

BOXING—Madison Square Garden Felt Forum (563-8300). 10/29 at 7: Tyrone Jackson Junior Lightweight Continental Championship match; plus four preliminary bouts; also, at 9: Closed-circuit telecast of the Hearns fight. $20–$30.

HOCKEY—Rangers, Madison Square Garden Arena (563-8300). 10/19 at 7:30: vs. Washington; 10/21 at 7:30: vs. Calgary; 10/23 at 7:30: vs. Chicago; 10/26 at 7:30: vs. Philadelphia; 10/28 at 7:30: vs. Los Angeles. $10–$25 . . . **Islanders,** Nassau Coliseum, Uniondale, L.I. (516-794-4100). 10/20 at 8:05: vs. Calgary; 10/24 at 7:05: vs. New Jersey; 10/27 at 8:05: vs. Chicago. $17–$27 . . . **New Jersey Devils,** Byrne Arena, East Rutherford, N.J. (201-935-6050). 10/23 at 7:45: vs. New York Islanders; 10/27 at 7:45: vs. Philadelphia. $10–$19.

STEPS—Computer Run—10/25 at 10 a.m.: Over 500 runners of all ages and paces are expected to compete in a 5-mile run sponsored by the New York Road Runners Club (860-4455). Begins and ends at West Drive and 67th St. near Tavern-On-the-Green. $9 (NYRRC members); $12 (nonmembers).

HORSE RACING—Aqueduct, for the fall meeting, through 12/31 (718-641-4700). Daily, except Tue.; post time, 12:30. $2, $5. Featured: 10/21, Jamaica Handicap; 10/24, Man o' War; 10/25, Stuyvesant Handicap.

CHILDREN

PUPPET SHOW—See *Little Red Riding Hood* by Puppets to Go. 10/24, 25 at 11 a.m. and 1. The Murphy Center at Asphalt Green, 555 E. 90th St. (369-8890). $3.

STORIES IN TOYLAND—Enjoy folktales and songs with Melissa Heckler. 10/24, 11 a.m.–noon. FAO Schwarz, 767 Fifth Ave. (644-9400). Free.

AUTUMN FAIR—Enjoy a fair complete with games, children's films at 11 a.m and 2, a sing-along program at 12:30, a pumpkin sale, homemade "goodies," and a sale complete with children's toys and clothes. 10/24, 10 a.m.–3. Broadway Presbyterian Cooperative Nursery School, Broadway at 114th St. (749-4635). Additional charges for individual children's events.

GETTING READY FOR THE HOLIDAYS—Enjoy a fashion show of festive holiday dressing, participate in a proper children's tea with Trish Foley, author of *Having Tea,* learn the proper telephone manner from etiquette expert Sara Garfinkle, and much more. 10/24, noon–2. Lord & Taylor, Fifth Ave. and 39th St., 7th Floor (391-3344). Free.

PUPPET SAMPLER I—The magic of puppetry performed by the Brownstone Puppet Theatre. 10/24 at 2. Museum of the City of New York, Auditorium, Fifth Ave. at 103rd St. (534-1672). $1; adults, $3.

WE THE PEOPLE—A musical about the birth of the Constitution. 10/24 and 25 at 12:30. Theatreworks, 890 Broadway at 76th St. (697-5959). $12, $9.

ILLUSION & PRIEST IDIGITATION—An evening of magic with Father Jerry. 10/24 at 7:30. St. Brigid's Auditorium, 438 Grove St. at St. Nicholas Ave., Wyckoff Hts., Brooklyn (718-821-1691). $6.

DINOSAUR DAYS WITH SLIM GOODBODY—An afternoon of pre-historic musical fun. 10/25 at 1 and 3. Third Street Music School, 235 E. 11th St. (777-3240). $2.50; adults, $5 (reserve).

DINOSAUR ROCK—See Stella Stegosaurus and a cast of remarkably intelligent dinosaur puppets. 10/25 at 3. 92nd Street Y, 1395 Lexington Ave. (996-1100). $8.

YOU + ME = WE—A collage of stories, songs, and poems about childhood. Every Sat., through 11/21 at 1 and 3:30 and Sun., 11/15, 22 at 3:30. Hartley House Theatre, 413 W. 46th St. off Ninth Ave. (666-1716). $5.

THE CAT IN THE CASTLE!—A musical for children written and directed by Bill Solly. Every Sat. and Sun., through 11/14 at 3. Wings Theatre Company, 112 Charlton St. (645-9630). $5.

ALICE IN AMERICA—A musical based on the classic *Alice in Wonderland,* presented by the Cafe Players. 10/24 at 5:30. The Greek Orthodox Church of the Annunciation, West End Ave. at 91st St. (662-0585). $5.

PUPPET SHOWS—*Around the World in 80 Days.* The Jules Verne story told by puppets of all kinds. 11/1, 15, and 29 at 1 and 3 . . . *Jack and the Beanstalk.* The traditional English version told by puppets and a "live" giant. 10/25, 11/8 and 11/22 at 1 and 3. The Puppetworks, Inc., 287 Third Ave. at Carroll St., Park Slope, Brooklyn (718-834-1828). $3.75 (reserve).

CINDERELLA GOES DISCO!—See an updated version of this story, which includes audience participation. Every Sat. and Sun., at 1, 3, and 4 through October. South Street Seaport, American Nook and Cranny Theatre, 12 Fulton St. (797-9022). $3; adults, $5.

LONG RUNNERS—Mostly Magic: Magicians Brian McGovern and Imam every Sat. at 2. 55 Carmine St. off Sixth Ave. and Bleecker (924-1472). $7.50 (reserve) . . . **13th Street Repertory Company:** *The Rose That Refused to Bloom,* a musical about growing up; Sat. at 1 and 3. *The Snow White Show,* Sun. at 1 and 3. 50 W. 13th St. (675-6677). $3 . . . **The Little People's Theater Company:** Every Sat. and Sun. at 1:30: *Humpty Dumpty Falls in Love;* at 3: *Sleeping Beauty.* The Courtyard Playhouse, 39 Grove St. (765-9540). $5 (reserve) . . . **The Papageno Puppet Theatre:** *Hansel and Gretel* at noon and *Puff the Magic Dragon* at 1, every Sat. and Sun. at the West Side YMCA, 5 W. 63rd St. (874-3297). $4 (reserve).

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 10/24 at 3: "A Haunted Halloween Tour"—Children and their families can meet at Belvedere Castle for a spooky walk into the Ramble (costumes recommended). Free.

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadows-Corona Park (718-699-0005). The DARTS Program (Discover Activities Related to Science) which allows children ages 6 and older and their families to enjoy weekly science workshops. 10/24, 10:30 a.m.–12:30, or 10/25, 1–3: "Ghastly Gobs of Glob"—Participants can run their hands through "icky" substances and discover the unusual chemical and physical properties of slime; also, take home your own personal "oobleck" recipe for Halloween. $8, first child and $5 for each additional child (includes materials, take-home items, and admission to the Hall). Hours: Wed.–Sun., 10 a.m.–5. Admission: Adults, $2.50; children, $1.50.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 10/24–25 at 1 and 3: "Clay Head Puppets"—Create your own clay head puppet based on the "Pageant of Puppets" exhibit; 10/24 at 2: "Penny Jones Magic of Puppets"—Fun and games for ages 3–7 complete with a puppet show. Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults $2 (weekends) and $1 (weekdays); children $3, $2.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 81st St. 10/24–10/25: "Clocks and Watches." Weekend activities include films and drawing classes. Gallery Adventure (includes sketching and hands-on-project): Sat. at 11 a.m. and 2:30 and Sun. at 11 a.m., Uris Center; films, Sat. at 10:30 a.m. and 2, Uris Auditorium, include *November '77, Crac,* and *Night People's Day*; slide talk and gallery hunt: Sun., 1 and 3, Uris Room; art adventure: Drawing for ages 10 and above, Sun. 1:30–3 (Classroom II). Free (with admission).

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). 10/24: "Storytime and Sound Detectives"; 10/25: "Roving Reptiles and Live Animals"; 10/29 at 6: "Hands-on-Halloween"—Come and make your own costume. Hours: Mon., Wed., and Fri. 2–5; Thu. (special family night) 2–8; Sat., Sun., and holidays 10 a.m.–5. Donation.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 10/25 at 2: "Storytelling"—Join Laura Simms for stories from around the world (reserve). Hours: Wed.–Fri. 1–4, Sat.–Sun., 11 a.m.–5. $2.

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KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

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POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Joan Bud, Alan Kamen, and Hide Tanaka. 10/21: Billy Stein Trio. 10/22: Norman Pors Trio. 10/23: Maura Ellyn Trio. 10/24: Ross Patterson Trio. 10/25: Maryanne Giordano Trio. 10/26: Gwen Cain Trio. 10/27: Rebecca Kane Trio. **AE, CB, DC.**

THE BITTER END—149 Bleecker St. (673-7030). 10/21: Emerald City; Mod Lang. 10/22: Rude Haiku; Breathing Method. 10/23: Pilley; The Crows. 10/24: Diane Ponzio; Igloos. 10/25: Steve Holly and Jim Vivino Revue. 10/26: Ed Palermo; Diving For Pearls. 10/27: Big Bang; Comedy Night. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 10/25: Freddie Hubbard Quintet, Tue.–Sun. 9 and 11:30, with an extra show Fri. and Sat. at 1:30 a.m. 10/26 at 9, 11 and 1 a.m.: Tom Grant All Stars. "After Hours..." the Phillip Harper Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 10/21: Miller Lite K-Rock Comedy Riot Finals. 10/22: Montreaux featuring Darrol Anger, Barbara Higbie, Mike Marshall and Michael Manring. 10/23, 24: Buster Poindexter and His Banshees of Blue. 10/26: The Gadd Gang featuring Steve Gadd, Cornell Dupree, Richard Tee, Eddie Gomez and Ronnie Cuber. 10/27: The Washington Squares; The Bobs. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 10/24: Pianist Roger Kellaway with Red Mitchell on bass. 10/25: Red Mitchell Trio. 10/26–31: Pianist Hank Jones with Red Mitchell. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 10/25: The Muhal Richard Abrams Quintet, Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. 10/26 at 8 and 10: Bucky and John Pizzarelli, Jr. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 10/22 at 9: Comedy show Hosted by Tim "Andre" Davis and Nikki Stark. 10/23: Irish ballad night with Greg Ryan, Jim Hawkins, and Marybeth Lahr. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902) 10/21: Roseanna Vitro with Fred Hersch, Harvie Swartz, Lou Marini, and Terry Clarke. 10/22–25: Jimmy Heath Quartet and Mike Metheny Quartet. 10/26: Les Paul Trio. 10/27–11/1: Buck Clayton Big Band with Jimmy Knepper. Shows Sun.–Thu. at 8 and 10; Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 10/21, 23, 24: Hal Schaefer. 10/25: Nat Jones. 10/27–29: Michael Weiss. **Upstairs:** 10/23 at 8: Carolyn Sloan and Tyrone Davis; followed by The High Heeled Women at 10, and Mario Cantone at 11:30. 10/24 at 8: Barbara Oakes, followed by Cabaret with singers and comics at 9:30, 11 and 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. and First Ave. (371-2220). 10/21–24 from 10–3 a.m.: Singer-pianist Bob Dorough with Bill Takas on bass. Sun. and Mon. 10–3 a.m.: Stan Edwards Trio. Tue. 10–3 a.m.: Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 10/21: Frank Underwood. 10/22: John Pizzarelli, Jr. Trio. 10/23: Ken Peplowski Trio. 10/24: John Basile Trio. 10/26: Carol Britto. 10/27: Joe Derise Duo. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 10/21: POW; Realtime. 10/22: Rob Cappiello; NY Puppies. 10/23: Anthony Kane; Jim Wolff. 10/24: Kenwood Denard; Rome. 10/25: Barbecue Bob and the Spareribs. 10/26: Midnight Jam with Frank Gravis. 10/27: The Godlodge. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 10/24: Pianist Junior Mance with Marty Rivera on bass. 10/25, 26: Pianist Harry Connick Jr. 10/27–31: Pianist John Bunch with Phil Flanigan on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 10/31: Ex-Supreme Mary Wilson. Two shows nightly at 9 and 11. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 10/22: Robben Ford. 10/23, 24: Hilton Ruiz. **AE, CB, DC, MC.**

NIRVANA CLUB ONE—1 Times Sq. Plaza. (486-6868). Indian restaurant. 10/21: T.C. Cross; The Skulls; Midnite Gypsies. 10/22: Bon 21; Jam with Nerve Damage. 10/26: Janata; Wild Kingdom; Jayson Star Band. 10/27: KYF Brewer; Club Iguana. Sets at 10, 11 and 12:30 a.m. **AE, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). 10/22: George Worthmore and The Dive-Bombers. 10/23: Big Eric and the Budget Crunch. 10/24: Robert Ross Band. 10/25: Harry Holt Band. 10/27: King of the Beat. Shows Mon.–Thu. at 9:30, Fri. and Sat. at 10:30. **AE, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Dixieland. Thu.: Sean Mahony Dixieland Group. Fri.: David Ostwald and his Gully Low Jazz. Sat.: The Bob Cantwell Band. Sun.: Bob Kindred, Samulano Trio with Corky D. Mon.: Howie Wyeth barrelhouse piano. Tue.: Vince Giordino and the Nighthawks Combo. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 10/21: Benny and the Bashers. 10/22: Greg Stier Straight Up. 10/23: Rock-Ola with Jon Paris. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 10/25: Art Farmer, Benny Golson Jazztet featuring Curtis Fuller. 10/26: Gil Evans' Orchestra. 10/27–11/1: Sun Ra Intergalactic Halloween Arkestra. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. Through 10/24: Singer-actress Olivia Ward sings Gladys Shelley Ballads. 10/27–31: Ada Cavallo and the "New" Xavier Cugat Orchestra. Shows Tue.–Thu. at 9, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 10/21: Phoebe Legere; The Dots; Rollerblade. 10/22: Blue-Jays; A-Bones. 10/23: A.C. Reed; His Spark Plugs. 10/24: A.C. Reed and His Spark Plugs. 10/25: Nine Below Zero; Johnny Avalanche. 10/26: Wilmingtons; Carl and the Passion. 10/27: Riffkings; Blue and Red. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 10/21: Special Blend. 10/22: Anita Hollander. 10/23: The musical *Free and Bisno.* 10/24: "After Hours" Comedy Show. 10/26: Tito Puente and his Latin Jazz Ensemble; Pancho Sanchez and his Band with guest soloist Stanley Turrentine. 10/27: Showcase. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 10/25: The Cedar Walton Quintet. 10/26: Mel Lewis and the Jazz Orchestra. 10/27–11/1: The Bud Shank Quartet. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). 10/21–25: The Mickey Bass Group. 10/26: Comedy Out of Control with Steve Solis, Jedda Jones and others. 10/29–11/1: The Joe Newman Group. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly 8. Through 10/24: Pianist Kenny Barron with Rufus Reid on bass. 10/26–31: Guitarist Gene Bertoncini with Paul West on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 10/21: Wild Blue Marlins and Little Women. 10/22: Felix and the Havanas and Bobby Radcliff. 10/23: Pure Prairie League. 10/24: Sun Rhythm Section. 10/25: Tracy Nelson. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. Through 10/25: Harry Shearer. Shows at 9, plus Fri.–Sat. at 11:30. 10/27–11/1: Rita Rudner. Also **Caroline's on 8th—332 Eighth Ave., bet. 26th–27th Sts.** (924-3499). Continuous showcase. Every Sat. at 8: Groundlings East Comedy/Improvisation Troupe. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 8:30 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 10/25: Comedians John Joseph, Mike Saccone, Hal Spear, Mike Eagan, and Danny Curtis. Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 10/21: Magician Imam and comedian Terry Day. 10/22: Magician Torkova and Terry Day. 10/23, 24: Comedian/magician George Schindler and juggler William Shaw. 10/27: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 10/25: Comedians Rich Ceisler, Barry Weinbraub, Jesse Emmett, plus Bill Maher on 10/23, 24, Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 9 and midnight. 10/27–11/1: Al Lubel, Sue Kolinsky, Randy Credico. **AE, MC, V.**

DANCING

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 12/30: Mike Cerrati Trio featuring Bob Renino on bass and Vince Nicosia on drums, alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8–3 a.m. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Mon.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

PRIVATE EYES—12 W. 21st St. (206-7770). Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Tue., Thu., and Sat. from 10–4 a.m. **AE.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 10/21: Willie Colon. 10/22: Kimati Dinizulu. 10/23: Pancho Sanchez. 10/24: Mario Rivera. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). From 10/21 every Wed.–Sat. at 6:30: Blossom Dearie returns. 10/21, 22, 27–29 at 9, 10/23, 24 at 9 and 11: Lonette McKee. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *High Energy,* featuring singer Denise Schafer, French pickpocket Patric Querrot, magician Felston Jones, acrobatic troupe Los Gauchos, and showgirls, nightly at 9 and 11:30. **AE, CB, DC.**

DUPLEX—55 Grove St. (255-5438). Cabaret–piano bar. 10/21: Mercedes Ellington. 10/22: Rochelle Seldin. 10/23: Rainie Cole. 10/24: Jamie DeRoy. 10/25: Maggie Anderson. 10/26: Yvonne Sherwell. 10/27: Anita Hollander. **No credit cards.**

ELEONORA—117 W. 58th St. (765-1427). Italian restaurant. Every Mon.–Wed. from 7–10: Singer-pianist Larry King. Every Fri. at 9 and 11: Singer-songwriter Nina Murano. **AE, CB, DC, MC, V.**

HAMBURGER HARRY'S—145 W. 45th St. (840-0566). **Skylight Lounge:** *Harry's 45th St. Revue,* an evening of 80's vaudeville, starring Nancy Lombardo, Scott Blakeman, Michael Shaffer, Bad Attitudes, Breslau and Tiedemann, Semarne and Rennie, every Wed.–-Sat. at 9 with an extra show Fri.–Sat. at 11. **AE.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 10/21: Janet Savage with pianist Dave Leonhart. 10/22: Anya Turner with pianist Robert Grusecki. 10/23: *Grand Slam* revue of Murray Grand songs with Clairborne Cary, Gwen Shepherd and Buddy Barnes. 10/24: Judy Kreston and David Lahm. 10/25: Claiborne Cary with pianist Gregory Toroian. Two shows Mon.–Sat. at 9 and 11, Sun. at 6 and 8. **CB, DC, MC.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Bittersuite,* musical review featuring Claudine Cassan-Jellison, Shirley Lemmon, Joseph Neal, and Bud Nease, Wed.–Fri. and Mon. at 8, Sat. at 8 and 11, Sun. at 5:30 and 8. *Henry the 8th at the Grand Ole Opry,* a country-western musical revue, every Sun.–-Fri. at 10, with an extra show Tue. at 8. **AE, CB, DC, MC, V.**

TROCADERO—91 Charles St., at Bleecker St. (242-0636). 10/23 at 8: Michael Wright; Dana Offenbach at 10:30. 10/24 at 8: Michael Wright. 10/25 at 6: Yvonne Sherwell with John Wallowitch. 10/26: Showcase. Showcase at 9. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 11/7: Montgomery, Plant and Stritch, Tue.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Singer-pianist Bobby Short with Beverly Peer on bass and Robbie Scot on drums every Tue.–Sat. at 10 and midnight.**Bemelmans Bar:** Pianist Barbara Carroll returns for the season, Tue.–Sat. from 9:45–1 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—Broadway and 45th St. (398-1900). **The View:** New York's only revolving-rooftop restaurant 48 floors above Broadway. Through 11/21: Charles St. Paul, Tue.–Sat. from 9–2 a.m. **Broadway Lounge:** Singer-pianist April Joy Chestner performs Wed.–Sat. 10–2 a.m. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (315-0100) **Wine Bistro:** Singer-pianist Elyse Moore plays Thu.–Sat. at 6 and 9:30, Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Rich Siegel plays Mon.–Fri. from 6–10. Singer-pianist Larry Applewhite Sun. from 9–1 a.m. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Al Foster plays Mon.–Sat. from 5–9, followed by The Helcio Milito Tamba Trio, Tue.–Sat. 9–1 a.m., through 12/20. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Jerry Kravat Trio Tue.–Sat., 7:30–11:30. Pianist Nancy Winston, Sat.–Sun., 6–10. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through October: Pianist Billy Kirsch with Bucky Calabrese on bass play Wed.–Fri. from 7:30–12:30 a.m., Sat. from 9–1:30 a.m. **AE, CB, DC, MC, V.**

U.N. PLAZA—44th St., bet. First and Second Aves. (702-5014). **Ambassador Room:** Singer/pianist Chris Barrett returns with *Sentimental Journey,* two sets nightly every Tue.–Sat. at 9:30 and 11:15. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7–4 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant–piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Every Tue.–Sat. from 8: Singer-pianist Lee Glantz. **AE, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Mon. and Tue.: Andy Monroe. Wed., Sat.: Bobbi Miller. Thu.–Fri.: Buck Bucholz. Sun.: George Cotton. **AE, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.–Fri. from 6–11. **AE, CB, DC, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES

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RADIO
HIGHLIGHTS

Wed., Oct. 21

3:00/WNCN—Bizet: *L'Arlesienne:* Suite No. 2; **Bach:** Partita for Harpsichord No. 1 in B-Flat.

WNYC—Fauré: *Pelleas et Melisande:* Suite.

4:00/WQXR-AM/FM—Ravel: *Valses nobles et sentimentales.*

5:00/WNCN—Vivaldi: Cto. for Mandolin, Strings, and Harpsichord in D; **Franck:** *Les Eolides.*

6:00/WNCN—J. C. Bach: Sonata for Flute and Piano No. 1 in C; **Liszt:** Mephisto Waltz No. 1.

8:00/WNCN—Saint-Saens: Cto. for Cello No. 1 in a, Op. 33; **Debussy:** *Jeux.*

WNYC—"Improvisations." The Black Swan Quartet and The Muhal Richard Abrams Quartet.

8:05/WQXR-AM/FM—Wagner: *The Flying Dutchman:* Ov.; **Wagner:** *Siegfried:* "Awakening Scene."

9:00/WNCN—Bach: Fugue in G, "Gigue"; **Reger:** Cto. for Piano in f, Op. 114.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thu., Oct. 22

3:00/WNCN—Massenet: *Le Cid:* Ballet Music; **Mozart:** Sonata for Piano No. 10 in C.

WNYC—Stravinsky: *Jeu de cartes;* **Kay:** "Western" Sym.

4:00/WQXR-AM/FM—Nielson: *Little Suite for Strings;* **Telemann:** Trumpet Cto. in D.

5:00/WNCN—Handel: Cto. Grosso in a, Op. 6, No. 4; **Verdi:** *Aida:* Ov.

6:00/WNCN—Borodin: Scherzo in D, "Les Vendredis."

7:00/WQXR-AM/FM—"Ensembles of the Philharmonic." Taped live at Merkin Concert Hall.

8:00/WNYC—"New York Chamber Music Fundraising Special." Highlights from the Frick Collection seasons and the Mosty Mozart festivals.

8:05/WQXR-AM/FM—Elgar: Sym. No. 1 in E-Flat.

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. San Francisco Symphony. Herbert Blomstedt, conductor. **Wuorinen:** *The Golden Dance;* **Stravinsky:** *Firebird Suite* (1919).

Fri., Oct. 23

3:00/WNCN—Mozart: Cto. for Violin No. 1 in B-Flat; **d'Indy:** Chansons et danses, Op. 50.

WNYC—Schickele: *Last Tango at Bayreuth.*

4:00/WQXR-AM/FM—Vaughan Williams: *Norfolk Rhapsody* No. 1 in e; **Vivaldi:** Cto. in D for 2 Violins, Cellos, and Strings.

5:00/WNCN—Weber: Concertino for Clarinet in c, Op. 26; **Vivaldi:** *Four Seasons:* Autumn, Op. 8.

6:00/WNCN—Vivaldi: Cto. for Oboe, Strings, and Continuo in C; **Ysaye:** *Chant d'hiver* for Violin and Orch., Op. 15.

8:00/WNCN—Stravinsky: *Firebird Suite;* **Schubert:** Fantasia for Piano Four Hands in f, Op. 103.

WNYC—"The Opera Box."

8:05/WQXR-AM/FM—Rossini: *Semiramide:* Ov.; **Mussorgsky:** *Pictures at an Exhibition.*

9:00/WNCN—Saint-Saëns: Cto. for Piano No. 1 in D; **Smetana:** *Wallenstein's Camp.*

WNYC—Various: Madrigals of Mourning and Farewell; **Distler:** *Totentanz;* **Boulez:** *Le Marteau sans Maitre.*

9:06/WQXR-AM/FM—Detroit Symphony Orchestra. Jerzy Semkow, conductor; pianist Rudolph Buchbinder. **Mozart:** *The Abduction From the Seraglio:* Ov.; Piano Cto. No. 23 in A; **Scriabin:** Sym. No. 2 in c.

Sat., Oct. 24

10:00 a.m./WNCN—Brahms: Sonata for Viola and Piano in f, Op. 120, No. 1; **Telemann:** Cto. for Recorder in F.

WNYC—Mendelssohn: Rondo capriccioso; **Dvorak:** Sym. No. 8.

10:04 a.m./WQXR-AM/FM—"Piano Personalities." Maurizio Pollini. **Schumann:** Arabeske in C; **Beethoven:** Piano Sonata No. 30 in E; **Chopin:** Etudes, Op. 25: Nos. 1–6.

11:00 a.m./WNCN—Schubert: Rondo for Piano Four Hands in A, Op. 107; **Nielsen:** *Pan and Syrinx,* Op. 49.

11:00 a.m./WNCN—Villa-Lobos: Suite for Voice and Violin; **Albeniz:** *Iberia Suite.*

11:04 a.m./WQXR-AM/FM—Haydn: Sym. No. 102 in B-Flat.

12:00/WNCN—Schubert: *Magic Harp:* Ov.

WNYC—Piazzolla: *Tango Suite;* **Prokofiev:** Sym. No. 7.

12:05/WQXR-AM/FM—Bach: Brandenburg Cto. No. 1 in F; **Suk:** *Praga.*

1:00/WNCN—Schubert: Sonata for Piano in B-Flat, Op. posth.; **Offenbach:** *Orpheus in the Underworld:* Ov.

WNYC—Falla: *Homenajes.*

2:05/WQXR-AM/FM—"Saturday Afternoon at the Opera." **Gounod:** *Faust* (Te Kanawa, Araiza, Nesterenko, Bavarian Radio Sym. Orch./Davis).

5:00/WNCN—M. Haydn: Sym. No. 26 in G; **Various:** Brass Works.

WQXR-AM/FM—Mozart: Six German Dances.

6:00/WNCN—Vivaldi: Cto. for 2 Orchs. in C.

WQXR-AM/FM—Beethoven: Sym. No. 1 in C; **Vaughan Williams:** *The Wasps:* Ov.

7:00/WNCN—Debussy: Préludes, Book 2: Nos. 1–6; **Haydn:** Cto. for Horn No. 1 in D.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Yoel Levi, conductor; guitarist Christopher Parkening. **Stravinsky:** *Pulcinella Suite;* **Rodrigo:** Guitar Cto.; **Sibelius:** Sym. No. 1 in e.

9:00/WNCN—"Saturday Night Opera." **Verdi:** *Rigoletto* (Gruberova, Fassbaender, Shicoff, Bruson, Chorus and Orch. of the Nat.'l Academy of St. Cecilia/Sinopoli).

Sun., Oct. 25

10:00 a.m./WNCN—"Classic Guitar." **Boccherini:** Guitar Qnt. No. 1 in D, Op. 37, "Fandango Quintet"; **Paganini:** Sonata Concertata for Flute and Guitar.

WNYC—Paine: *Largetto and Humoreske,* Op. 32; **Elgar:** Cello Cto.

11:00 a.m./WNCN—Wagner: *Götterdämmerung:* "Immolation Scene."

12:00/WNCN—Molique: Cto. for Flute in d; **Elgar:** "Froissart" Ov., Op. 19.

1:00/WNCN—Chicago Symphony Orchestra. Georg Solti, conductor. **Brahms:** *Variations on a Theme by Haydn,* Op. 56a; **Lutoslawski:** Sym. No. 3; **Beethoven:** Sym. No. 5 in c, Op. 67; **Debussy:** *Nocturnes:* "Fêtes."

WNYC—Pettersson: Sym. No. 2; **Rochberg:** *Serenata d'estate.*

1:04/WQXR-AM/FM—Bach: Cto. in d; **Berlioz:** *Symphonie Fantastique.*

3:00/WNCN—Glinka: *Capriccio on Russian Themes;* **Fibich:** *The Tempest:* "Symphonic Poem after Wm. Shakespeare," Op. 46.

3:04/WQXR-AM/FM—The New York Philharmonic. Zubin Mehta, conductor; violinist Glenn Dichterow, violist Paul Neubauer. **Mozart:** Sinfonia Concertante in E-Flat for Violin and Viola; **Ravel:** *Mother Goose Suite;* **Ravel:** *Daphnis et Chloe:* Suite No. 2.

5:00/WNCN—A. Marcello: Cto. for Recorder in d,; **Verdi:** *I vespri siciliani.*

7:00/WNCN—Granados: Six Pieces on Spanish Popular Songs.

8:00/WNCN—J. C. Bach: Cto. for Harpsichord in f; **Fauré:** *Dolly,* Op. 56: Suite.

8:05/WQXR-AM/FM—"The Richard Tucker Music Foundation Gala." Live from Carnegie Hall. With Dame Joan Sutherland, Pilar Lorengar, Eva Marton, Sherrill Milnes, others.

9:00/WNCN—Copland: *Appalachian Spring;* **Schubert:** Sonata for Violin and Piano in A, Op. 162.

9:30/WNYC—"Pipedreams." A program exploring transciptions for organ. Music of Jongen, Ernst, Liszt, Bartok, Sullivan, and Sibelius.

Mon., Oct. 26

3:00/WNCN—Telemann: Cto. for Oboe in G; **Mozart:** Cto. for Horn No. 4 in E-Flat.

WNYC—Mussorgsky: *Pictures at an Exhibition;* **Berlin:** *Russian Lullaby.*

4:00/WQXR-AM/FM—Fauré: Fantaisie for Piano and Orch.; **Pergolesi:** Concertino No. 6 in E-Flat.

5:00/WNCN—Graupner: Cto. for Bassoon in c; **Chopin:** Ballade No. 4 in f, Op. 52.

6:00/WNCN—Albinoni: Cto. for Oboe in C, Op. 99.

8:00/WNYC—The St. Louis Symphony Orchestra. Leonard Slatkin, conductor. **Beethoven:** "Leonore" Ov. No. 1, Op. 138; **Sibelius:** Violin Cto. in d, Op. 47.

8:05/WQXR-AM/FM—R. Strauss: "Alpine" Sym.

9:00/WNCN—R. Strauss: *Ein Heldenleben,* Op. 40; **Chopin:** Scherzo No. 2 in b-flat, Op. 31.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Charles Dutoit, conductor; soprano Marvis Martin, tenor Vinson Cole, bass-baritone John Cheek, Tanglewood Festival Chorus. **Beethoven:** "King Stephen" Ov.; Mass in C; Sym. No. 7 in A.

Tue., Oct. 27

3:00/WNCN—Haydn: Qt. in G, Op. 76, No. 1; **Offenbach:** Serenade for Strings in C.

WNYC—Nancarrow: Sonatina; **Cowell:** String Quartet.

4:00/WQXR-AM/FM—Boccherini: Sym. in B-Flat, Op. 35, No. 6; **Chopin:** Fantaisie in f.

5:00/WNCN—Sibelius: *Oceanides,* Op. 73; **Mozart:** Sym. No. 24 in B-Flat.

6:00/WNCN—Wagner: *The Flying Dutchman:* Ov.

8:00/WNCN—"WNCN Live."

WNYC—The Baltimore Symphony Orchestra. **Torke:** *Bright Flute Music;* **Stravinsky:** *Symphony in Three Movements;* **Honneger:** *Pacific 231.*

8:05/WQXR-AM/FM—Verdi: *Requiem:* "Kyrie" and "Dies Irae."

9:00/WNCN—Gade: Sym. No. 4 in B-Flat, Op. 20; **Schubert:** Ten Variations (on an Original Theme).

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Rafael Fruhbeck de Burgos, conductor; Naoko Yoshino, harp, Lucero Tena, castenets. **Albeniz:** Sonata; **Balada:** *Three Anecdotes;* **Boieldieu:** Harp Cto. in C; **Tchaikovsky:** Sym. No 4 in f.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, October 21–23 and 26–27

2 **WCBS**
975-4321
4 **WNBC**
664-4444
5 **WNYW**
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7 **WABC**
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9 **WWOR**
(201) 330-2153
11 **WPIX**
949-1100
13 **WNET**
560-2000
21 **WLIW**
(516) 454-8866
31 **WNYC**
669-7800
H **HBO**
512-1208
M **CINEMAX**
512-1208
N **UPTOWN**
304-3000
S **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Because of the new fall season, schedules are subject to many last-minute changes.

6:00 a.m.
2 4 News
5 *Saber Rider*
7 *World News*
9 *Romper Room*
11 Wed.: *Open Mind.* Public affairs.
Thu.: *Aprenda Ingles*
Fri.: *New Jersey Now*
Mon.: *Insight*
Tue.: *Carrascolendas*
13 *French in Action*
H Thu.: **Movie:** *The Peanut Butter Solution*
M Wed.: **Movie:** *They All Kissed the Bride*
Thu.: **Movie:** *A Piece of the Action*
Mon.: **Movie:** *Echoes in Crimson*
S Tue.: *Santiago's America*

6:15 a.m.
H Mon.: *The Worst Witch*

6:30 a.m.
2 News
4 *Before Hours*
5 *Silverhawks*
9 *Zoobilee Zoo*
11 *Scooby Doo*
13 *3-2-1 Contact*
H Fri.: *The Get Along Gang*
M Fri.: **Movie:** *A Man and a Woman*
S Wed.: *Crown of Bogg*
Fri.: **Movie:** *Lightning—The White Stallion*

6:45 a.m.
4 News
21 *A.M. Weather*

7:00 a.m.
4 *Today*
5 *Defenders of the Earth*
7 *Good Morning America*
9 *Dinosaucers*
11 *Spiral Zone*
13 *Sesame Street*
21 *Nightly Business Report*
31 *Ohayo! New York*
H Wed.: *Henry's Cat* (Part II)
Fri., Tue.: *Seabert*
M Tue.: **Movie:** *Nightfall*
S Wed., Tue.: *Goldy*
Thu.: **Movie:** *The Outlaw Josey Wales*

7:30 a.m.
2 *Morning Program*
5 *He-Man*
9 *Jetsons*
11 *Transformers*
21 *Mister Rogers*
H *Fraggle Rock*
M Wed.: **Movie:** *From Here to Eternity*
Mon.: **Movie:** *American Anthem*
S Mon.: **Movie:** *Summer Rental*

8:00 a.m.
5 *Thundercats*
9 *Bugs Bunny*
11 *Ghostbusters*
13 *Captain Kangaroo*
21 *Sesame Street*
H Wed.: **Movie:** *The Lightship*
Thu.: **Movie:** *Legend*
Fri.: **Movie:** *Soul Man* (cc)
Mon.: **Movie:** *Bill Cosby Himself*
Tue.: **Movie:** *Every Which Way But Loose*
S Fri.: *Santiago's America*

8:30 a.m.
5 *My Little Pony*
9 *Beverly Hills Teens*
11 *Teddy Ruxpin*
13 *Mister Rogers*
M Thu.: **Movie:** *Zeppelin*
Fri.: **Movie:** *The Garnet Princess*
Tue.: **Movie:** *Julia*
S Wed.: **Movie:** *The Late Great Me*
Tue.: **Movie:** *Lightning—The White Stallion*

9:00 a.m.
2 *The Judge*
4 *Wil Shriner Show*
5 *Brady Bunch*
7 *Morning Show*
9 *I Dream of Jeannie*
11 *Rhoda* (except Mon.)
Mon.: *Forgotten Children of the '80s*
13 *Sesame Street*
21 *Instructional Television* (concludes at 3)
31 *Home Stretch*
S Fri., Mon.: *Yes Live*

9:30 a.m.
2 *Divorce Court*
5 *Leave It to Beaver*
9 *Carol Burnett*
11 *F-Troop* (except Mon.)
31 *Body Electric*
H Wed.: **Movie:** *Between Friends*
Thu.: **Movie:** *The Neverending Story* (cc)
M Wed.: **Movie:** *O. Henry's Full House*
Mon.: **Movie:** *My Geisha*
S Thu.: *How the Rhinoceros Got Its Skin*

10:00 a.m.
2 *$25,000 Pyramid*
4 *Sale of the Century*
5 *I Love Lucy*
7 *Sally Jessy Raphaël*
9 *Geraldo*
11 *Mork and Mindy* (except Thu., Fri.)
Thu.: *At the Movies*
Fri.: *Run Away With the Rich and Famous*
31 Wed.: *American Interests*
Thu.: *Images/Imagenes*
Fri.: *In Black and White*
Mon.: *All About TV*
Tue.: *Cityscope*
H Fri.: **Movie:** *A Chorus Line*
Mon.: **Movie:** *Superman*
Tue.: **Movie:** *Silver City*
M Fri.: **Movie:** *Jaws 2*
S Wed.: **Movie:** *Goodbye, Mr. Chips*
Thu.: **Movie:** *The Beast From 20,000 Fathoms*
Fri.: **Movie:** *The Damned Don't Cry*
Mon.: **Movie:** *How the West Was Won*
Tue.: **Movie:** *The Biggest Bundle of Them All*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
5 *Bewitched*
7 *Jeopardy II*
11 *Sanford and Son*
31 Wed.: *Ask Congress*
Thu.: *World Chronicle*
Fri.: *Tony Brown's Journal*
Mon.: *China*
Tue.: *State of the Arts*
M Thu.: **Movie:** *A Man for All Seasons*
Tue.: **Movie:** *A Man and a Woman: 20 Years Later*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *One Day at a Time*
7 *Who's the Boss?*
9 *People Are Talking*
11 *Sanford and Son*
31 Wed.: *Wildside*
Thu.: *America: The Second Century*
Fri.: *Eat Well, Be Well*
Mon.: *Undercover Exercise*
Tue.: *Body Pulse*

11:15 a.m.
H Wed.: **Movie:** *Bill Cosby Himself*

11:30 a.m.
4 *Win, Lose, or Draw*
5 *Too Close for Comfort*
7 *Mr. Belvedere*
11 *Best Talk in Town*
31 Wed.: *America's Black Forum*
Thu.: *Adam Smith's Money World*
Fri.: To be announced
Mon.: *American Art Forum*
Tue.: *Body Watch*
H Thu.: *AIDS: Everything You Need to Know*
M Wed.: **Movie:** *European Vacation*
Mon.: *Crazy About the Movies:* "Natalie"
S Thu.: *An American-Soviet Music Event*

12 NOON
2 9 News
4 *Super Password*
5 *All in the Family*
7 *Ryan's Hope*
11 *Odd Couple*
31 Wed.: *Tales of the Unknown South*
Thu.: *Oil*
Fri.: *Heimat*
Mon.: *The Complete Gilbert and Sullivan*
Tue.: *America by Design*
H Fri.: **Movie:** *One on One*
Tue.: **Movie:** *Bombs Away!*
M Fri.: **Movie:** *Geisha*
S Fri.: *The Garry Shandling Show*
Tue.: *An American-Soviet Music Event*

12:30
2 *Young and the Restless*
4 *Scrabble*
5 *Current Affair*
7 *Loving*
11 Wed.: **Movie:** *Rio Grande* (1950). John Wayne.
Thu.: **Movie:** *The Last Hard Men* (1976). Charlton Heston.
Fri.: **Movie:** *The Great Bank Robbery* (1969). Zero Mostel
Mon.: **Movie:** *Maracaibo* (1958). Cornel Wilde.
Tue.: **Movie:** *The Dark Mirror* (1946). Olivia de Havilland.
H Thu.: **Movie:** *The Competition*
Mon.: **Movie:** *The Violation of Sarah McDavid*
M Thu.: **Movie:** *Nothing but the Truth*
Mon.: **Movie:** *A Fine Mess*
Tue.: **Movie:** *Hard Traveling*
S Wed.: **Movie:** *Ferris Bueller's Day Off*
Thu.: *Comedy Spotlight*

1:00
4 *Days of Our Lives*
5 *Hour Magazine*
7 *All My Children*
9 *High Rollers*
31 Wed.: *Mystery!: Lord Peter Wimsey*
Thu.: *Upstairs, Downstairs*
Tue.: *Masterpiece Theatre: The Bretts*
H Wed.: **Movie:** *Superman*
M Wed.: **Movie:** *On the Double*
S Fri.: **Movie:** *The Money Pit*
Mon.: **Movie:** *The Outlaw Josey Wales*
Tue.: **Movie:** *European Vacation*

1:30
2 *Bold and the Beautiful*
9 *Love Connection*
H Tue.: *Billy Joel From Leningrad*
S Thu.: **Movie:** *The Outlaw Josey Wales*

2:00
2 *As the World Turns*
4 *Another World*
5 *Popeye*
7 *One Life to Live*
9 *Newlywed Game*
31 Wed.: *Drawing From Nature*
Thu.: *There Was Always Sun Shining Someplace*
Fri.: *The Adams Chronicles*
Mon.: *The Constitution*
Tue.: *Great Space Race*
H Fri.: **Movie:** *Dragonslayer*
Mon.: **Movie:** *Shaker Run*
M Thu.: **Movie:** *Our Time*
Fri.: **Movie:** *The Member of the Wedding*
Mon.: *Comedy Experiment*

2:30
5 *Woody Woodpecker*
9 *Dating Game*
11 *Smurfs*
13 *French Chef*
H Tue.: *Movie Makers*
M Wed.: **Movie:** *Nightfall*
Mon.: **Movie:** *The Cheyenne Social Club*
Tue.: **Movie:** *European Vacation*
S Wed.: *Goldy*
Fri.: **Movie:** *Sherlock Holmes and the Mask of Death*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Dennis the Menace*
7 *General Hospital*
9 *Cannon*
11 *Bravestarr*
13 *Frugal Gourmet*
21 *Lilias, Yoga, and You*
31 *Square One TV*
H Thu.: **Movie:** *My Father, My Rival*
Tue.: **Movie:** *The Peanut Butter Solution*
S Tue.: *Comedy Spotlight*

3:30
5 *Flintstones*
11 *G.I. Joe*
13 *This Old House*
21 *Hooked on Aerobics*
31 *Video Music Box*
H Wed.: **Movie:** *The Beniker Gang*
Mon.: **Movie:** *Knights & Emeralds*
M Thu.: **Movie:** *Rocky IV*
Fri.: *History of White People in America*

4:00
2 *Superior Court*
4 *Donahue* (except Tue.)
Tue.: *Main Street*
5 *Real Ghostbusters*
7 *Oprah Winfrey Show* (except Wed.)
Wed.: *Afterschool Special*
9 *Barnaby Jones*
11 *Bionic Six*
13 *Sesame Street* (except Wed.)
Wed.: *Wonderworks*
21 *Sesame Street*
H Thu.: **Movie:** *The Peanut Butter Solution*
Fri.: *17 Going on Nowhere*
M Wed.: **Movie:** *Space Camp*
Fri.: **Movie:** *Outlaw Blues*
Tue.: **Movie:** *On the Double*

S Wed.: *Crown of Bogg*
Thu.: **Movie:** *Rubber Tarzan*
Fri.: *Santiago's America*
Mon.: *Velveteen Rabbit*
Tue.: *Goldy*

4:30
2 *People's Court*
5 *Ducktales*
11 *Jem*
31 *3-2-1 Contact*
H Fri.: **Movie:** *Return of the Jedi*
Tue.: **Movie:** *Labyrinth*
M Mon.: **Movie:** *Do You Mean There Are Still Real Cowboys?*
S Wed.: **Movie:** *The Late Great Me*
Mon.: **Movie:** *In Search of a Gold Sky* (cc)

5:00
2 4 7 News
5 *Different Strokes*
9 *T.J. Hooker*
11 *Good Times*
13 *Mister Rogers*
21 *Sesame Street*
31 Wed.: *Silk Screen*
Thu.: *American Interest*
Fri.: *The Kwitny Report*
Mon.: *Innovation*
Tue.: *Body Electric*
H Wed.: **Movie:** *The Worst Witch*
Mon.: **Movie:** *My Father, My Rival* (cc)
M Thu.: **Movie:** *Man in the Wilderness*
S Fri.: *Lightning—The White Stallion*

5:30
2 News
5 *Facts of Life*
11 *Gimme a Break*
13 *Square One TV*
31 *City Comment*
H Thu.: **Movie:** *Secrets of a Mother and Daughter*
M Tue.: **Movie:** *A Piece of the Action*
S Thu.: *How the Rhinoceros Got Its Skin*
Tue.: *Santiago's America*

5:45
31 *News From City Hall*

Weeknights, October 21–23 and 26–27

WED., OCT. 21

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Benson*
13 *Rockschool*
21 *Computer Chronicles*
31 Italian programming (concludes at 8)
M **Movie:** *The Swarm*
S **Movie:** *Jaws*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report Special Edition:* "Suffolk County Debate"
H **Movie:** *The Violation of Sarah McDavid*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *You Can't Take It With You*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *Nightly Business Report*

8:00
2 *The Oldest Rookie*
4 *Highway to Heaven*
5 **Movie:** *Blown Sky High* (1984). Daniel Hirsch.
7 **Baseball:** World Series Game #4 (concludes at 11:30, approx.)
9 *Bosom Buddies*
11 *Hill Street Blues*
21 *Mark Russell Comedy Special*
31 *Story Tellers: The Pen Celebration*
H **Movie:** *Bill Cosby Himself*
M **Movie:** *Deadly Friend*
N **Movie:** *Streetwise*
S *Brothers*

8:30
9 *Entertainment Tonight*
13 *Metroline:* "Adult Literacy." Examines New York's Adult Literacy Initiative Program which teaches adults basic literacy skills; also, looks at the causes of illiteracy.
21 *Lily Tomlin*
S *It's Garry Shandling's Show*

9:00
2 **Movie:** *Sadie and Son* (1987). Debbie Reynolds. Light-hearted drama of a mother and son police team working in New York City.
4 *A Year in the Life*
9 *Morton Downey Show*
11 **Movie:** *Going in Style* (1979). George Burns.
13 *A Job to Be Done*
31 *Australian Movie of the Week*
S **Movie:** *Ferris Bueller's Day Off*

9:30
M **Movie:** *Heaven Help Us*

10:00
4 *St. Elsewhere*
5 9 News
13 *Legacy of the Hollywood Blacklist.* An examination of the personal tragedies which resulted from the H.U.A.C. investigation into Communist activities in Hollywood; hosted by Burt Lancaster.
21 *A Job to Be Done.* A look at the serious problem of illiteracy in the workforce; also, programs sponsored by organizations to teach Americans how to read and write.
H **Movie:** *Intimate Contact* (Part 2)
N **Movie:** *The Girl in the Picture*

10:30
31 *The Kwitny Report*

11:00
2 4 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *Memories of War.* Presents two different stories about life under the Nazi government during W. W. II.
21 *Are You Being Served?*
31 *Video Music Box*
S **Movie:** *Sex Appeal*

11:30
2 *Adderly*
4 *Tonight Show*
5 *Late Show*
7 News
11 *The Honeymooners*
21 *Butterflies*
H *1st and Ten*
M **Movie:** *Stripes*

12 MIDNIGHT
7 *Nightline*
9 *Entertainment Tonight*
11 *Star Trek*
21 *Long Island Report Special Edition:* "Suffolk County Debate"
H **Movie:** *8 Million Ways to Die*
N **Movie:** *Petit Con*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 **Movie:** *The Hustler of Muscle Beach* (1980). Richard Hatch.
9 *Truth or Consequences*
13 *Joan Baez*

12:40 a.m.
2 **Movie:** *Never Con a Killer* (1976). Stephanie Powers.
S **Movie:** *F/X*

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Never the Twain*
21 *Nova*

1:20 a.m.
M **Movie:** *Basic Training*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *McCloud: Showdown at Times Square* (1977). Dennis Weaver.
9 *Home Shopping Overnight*
11 *Twilight Zone*
H **Movie:** *The Pope of Greenwich Village*

2:30 a.m.
4 *Matchmaker*
7 News
11 *Twilight Zone*
13 *Profiles of Nature*
S **Movie:** *Harum Scarum*

2:45 a.m.
M **Movie:** *Deadly Friend*

3:00 a.m.
4 *New Record Guide*
7 **Movie:** *The Big Shot* (1942). Humphrey Bogart.
11 *Keys to Success*
13 *Nature*

3:30 a.m.
4 *Ben Casey*
11 **Movie:** *Charlie Chan in the Trap* (1946). Sidney Toler.

4:00 a.m.
5 *I Love Lucy*
13 *Innovation*
S *Brothers*

4:05 a.m.
H **Movie:** *Link*

4:20 a.m.
M **Movie:** *The Boy in Blue*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
13 *Mystery!: Lord Peter Wimsey*

5:00 a.m.
11 *Keys to Success*
S **Movie:** *Jaws 2*

5:30 a.m.
4 *Getting in Touch*
7 *Morning Stretch*
11 News
13 *One-on-One*

THU., OCT. 22

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Benson*
13 *Degrassi Junior High*
21 *Great Chefs of New Orleans*
31 Italian programming (concludes at 8)
S **Movie:** *Pretty in Pink*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
M **Movie:** *Where the River Runs Black*

7:30
2 *Wheel of Fortune*
4 *Out of This World*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *Wild America:* "Otters of the Adirondacks"
H **Movie:** *Legend*

8:00
2 **Special:** *Mysteries of the Rock Dwelling Predators*
4 *Cosby Show*
5 **Movie:** *Without a Trace* (1983). Kate Nelligan.
7 **Baseball:** World Series Game #5 (concludes at 11:30, approx.) or *Sledge Hammer!*
9 *Bosom Buddies*
11 *Hill Street Blues*
21 **Premiere:** *Trying Times:* "A Family Tree." Rosanna Arquette and Hope Lange star in this comedy about a young woman's traumatic first meeting with her future in-laws.
31 *Dark Shadows*
N **Movie:** *Significance*
S **Movie:** *Dangerously Close*

8:30
4 *A Different World*
7 *The Charmings* or Baseball game
9 *Entertainment Tonight*
13 *Currents:* "Toying With Kids." The influence of the toy industry on television and children.
21 *This Old House*
31 *Dark Shadows*

9:00
2 *Wiseguy*
4 *Cheers*
7 **Movie:** *Best Defense* (1984). Dudley Moore; or Baseball game
9 *Morton Downey Show*
11 **Movie:** *Scruples* (1981). Shelley Smith.
13 *The Story of English*
21 31 *Mystery!: Lord Peter Wimsey*
H **Movie:** Out *of* Bounds
M **Movie:** *My Beautiful Laundrette*

9:30
4 *Night Court*

10:00
2 *Knots Landing*
4 *L.A. Law*
5 9 News
13 *Too Little, Too Late.* An exploration of the pain and frustration felt by families of AIDS victims.
21 31 *Masterpiece Theatre: The Bretts*
N **Movie:** *Uforia*
S **Movie:** *Fast Times at Ridgemont High*

10:30
H *The Hitchhiker*

11:00
2 4 11 News
5 *M*A*S*H*
7 News or Baseball game
9 *Simon & Simon*
13 *Jazz Tonight*
21 *Are You Being Served?*
31 *Video Music Box*
H *Inside the NFL*
M *Comedy Experiment*

11:30
2 *Night Heat*
4 *David Letterman*
5 *Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *The Many Wives of Patrick*
M **Movie:** *A Fine Mess*
S *Comedy Spotlight*

12 MIDNIGHT
7 **Movie:** *Beach Blanket Bingo* (1965). Annette Funicello, Frankie Avalon.
9 *Entertainment Tonight*
11 *Star Trek*
21 *Long Island Report*
H *AIDS: Everything You Need to Know*
N **Movie:** *Seventeen*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Carol Burnett*
21 *The Ring of Truth*
S *An American-Soviet Music Event*

12:40 a.m.
2 **Movie:** *The Deadly Triangle* (1977). Dale Robinette.

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Never the Twain*
H **Movie:** *American Justice*
M **Movie:** *Doctors' Wife*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:35 a.m.
S **Movie:** *Pretty in Pink*

2:00 a.m.
2 7 News
4 *Ask Dr. Ruth*
5 **Movie:** *Slavers* (1978). Ron Ely.
9 *Home Shopping Overnight*
11 *Keys to Success*

2:30 a.m.
4 *Matchmaker*
7 **Movie:** *Revenge Is My Destiny* (1971). Chris Robinson.
11 *A Celebration of Caring*
13 *Profiles of Nature*

2:40 a.m.
H **Movie:** *And Justice for All*

2:45 a.m.
M **Movie:** *Only When I Laugh*

3:00 a.m.
4 *New Record Guide*
11 *Lifestyles of the Rich and Famous*
13 *The Ring of Truth*

3:20 a.m.
S **Movie:** *Laura*

3:30 a.m.
4 *Ben Casey*

3:50 a.m.
5 *I Love Lucy*

4:00 a.m.
11 **Movie:** *Charlie Chan and the Golden Eye* (1948). Roland Winters.
13 *Innovation*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
13 *The Adams Chronicles*

4:40 a.m.
M **Movie:** *Foxes*

4:45 a.m.
H **Movie:** *Out of Bounds*

4:55 a.m.
S **Movie:** *Rubber Tarzan*

5:30 a.m.
4 *Getting in Touch*
7 *Morning Stretch*
11 News
13 *Currents*

FRI., OCT. 23

6:00
2 4 7 News
5 *Three's Company*

9 *Magnum, P.I.*
11 *Benson*
13 *Nature Watch*
21 *Madeleine Cooks*
31 Italian programming (concludes at 8)
M **Movie:** *All the Way Home*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*
S *Yes Live*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
H *Inside the NFL*

7:30
2 *Wheel of Fortune*
4 *We Got It Made*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *Wild America:* "Growing Up Wild"

8:00
2 **Special:** *It's the Great Pumpkin, Charlie Brown!*
4 *Rags to Riches*
5 **Movie:** *Never Cry Wolf* (1983). Brian Dennehy.
7 *Full House*
9 *Bosom Buddies*
11 *Hill Street Blues*
21 *Nature:* "Perspectives of Paradise." The adventures of Dieter Plage and his crew while filming on the islands of the Galapagos in the Pacific.
31 *Washington Week in Review*
H **Movie:** *Nightshift*
M **Movie:** *Stand by Me*
N **Movie:** *A Man and a Woman*
S **Movie:** *The Money Pit*

8:30
2 **Special:** *Garfield's Halloween Adventure*
7 *I Married Dora*
9 *Entertainment Tonight*
13 *Wall $treet Week*
31 **Movie:** *Doctor Who*

9:00
2 *Dallas*
4 *Miami Vice*
7 *Max Headroom*
9 *Morton Downey Show*
11 **Movie:** *All the Marbles* (1981). Peter Falk, Burt Young.
13 *Great Performances: Dance in America—David Gordon's Made in U.S.A.* Mikhail Baryshnikov and Valda Setterfield are featured with the American Ballet Theatre and the David Gordon Pick-Up Company in three interwoven works.
21 *Oil:* "Sisters Under Siege." The growth of Esso, Mobil, Chevron, Texaco, and Shell despite challenges by companies in Italy and Iran.

9:30
M **Movie:** *Under Fire*
S *Best of Bizarre*

10:00
2 *Falcon Crest*
4 *Private Eye*
5 9 News
7 *20/20*
13 *Mark Russel Comedy Special*
21 *America by Design:* "Public Places"
31 *A Job to Be Done*
H **Movie:** *Soul Man*
N **Movie:** *Bullshot*
S *The Garry Shandling Show*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 **Movie:** *Ten Days That Shook the World.* Special documentary film about the 1917 Russian Revolution.
21 *Wall $treet Week*
31 *Video Music Box*
S **Movie:** *Toxic Avenger*

11:30
2 *Tops of the Pops*
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *Washington Week*

11:40
M **Movie:** *The Playbirds*

11:50
13 *Art In Revolution.* An examination of the influence of art on politics in Russia between the 1917 Revolution and Lenin's death in 1925.
H *On Location*

12 MIDNIGHT
7 **Movie:** *Outrage* (1973). Robert Culp.
9 *Entertainment Tonight*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Daughters of Darkness*

12:30 a.m.
2 **Movie:** *The Night Stalker* (1974). Darren McGavin.
4 *David Letterman*
5 *Friday the 13th*
9 *Carol Burnett*
21 **Movie:** *Rhythm Romance* (1939). Bob Hope.
S **Movie:** *Hot Times*

12:55 a.m.
H **Movie:** *Lucky 13*

1:00 a.m.
9 *Joe Franklin Show*
11 *Tales From the Darkside*
13 *Never the Twain*

1:20 a.m.
M **Movie:** *Purple Rain*

1:30 a.m.
4 *Friday Night Videos*
5 *Get Smart*
7 11 News
13 *MacNeil/Lehrer*

1:40 a.m.
2 *Win, Lose, or Draw*

2:00 a.m.
5 **Movie:** *White Line Fever* (1975). Jan-Michael Vincent.
7 **Movie:** *Anastasia* (1956). Ingrid Bergman, Helen Hayes. Bergman won her second Academy Award as an amnesiac who thinks she is the daughter of Russia's last czar; excellent cast.
9 **Movie:** *Gambit* (1966). Shirley MacLaine.
11 *Twilight Zone*

2:05 a.m.
S **Movie:** *The Name of the Rose*

2:10 a.m.
2 **Movie:** *Teenage Lovers* (1974). Gary Frank.

2:25 a.m.
H *Inside the NFL*

2:30 a.m.
4 News
11 *Twilight Zone*
13 *Profiles of Nature*

3:00 a.m.
4 *Matchmaker*
11 *Keys to Success*
13 *Film on Film*

3:15 a.m.
M **Movie:** *Outland*

3:25 a.m.
H **Movie:** *Warning Sign*

3:30 a.m.
4 *New Record Guide*
11 **Movie:** *Charlie Can and the Shanghai Chest* (1948). Roland Winters.

3:45 a.m.
5 *I Love Lucy*

4:00 a.m.
4 *Ben Casey*
7 *Branded*
9 **Movie:** *Warlords of the 21st Century* (1982). Michael Beck.
13 **Movie:** *Mad Love* (1935). Peter Lorre.

4:15 a.m.
2 *Newsmakers*

4:20 a.m.
S *Best of Bizarre*

4:30 a.m.
7 *The Avengers*

4:50 a.m.
S **Movie:** *Sherlock Holmes and the Mask of Death*

4:55 a.m.
2 **Movie:** *Demon and the Mummy* (1975). Carolyn Jones.

5:00 a.m.
4 *Ben Casey*
11 *U.S. Farm Report*

5:10 a.m.
H **Movie:** *Night Shift*
M **Movie:** *Stand by Me*

5:30 a.m.
7 *Guns of Will Sonnett*
11 News

MON., OCT. 26

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Benson*
13 *Wild America*
21 *Victory Garden*
31 Italian programming (concludes at 8)
H **Movie:** *Thank God It's Friday*
M **Movie:** *Code Name: Emerald*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*
S **Movie:** *The Late Great Me*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *Marblehead Manor*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *Wild America:* "Watching Wildlife"
H *Fraggle Rock*

8:00
2 *Frank's Place*
4 *ALF*
5 *Koch on Call.* Mayor Koch is joined by Elliot Abrams, Assistant Secretary for Inter-American Affairs.
7 *MacGyver*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *First Contact.* Documents the 1930 discovery of a stone-age tribe in New Guinea by three brothers in search of gold.
31 *America by Design*
H **Movie:** *Superman*
M **Movie:** *A Man for All Seasons*
N **Movie:** *House on Haunted Hill*
S **Movie:** *Summer Rental*

8:30
2 *Kate & Allie*
4 **Special:** *The Storyteller*
5 **Movie:** *Columbo: How to Dial Murder* (1974)
9 *Entertainment Tonight*
13 *Adam Smith*

9:00
2 *Newhart*
4 **Movie:** *Deep Dark Secrets* (1987). James Brolin. A woman discovers secrets about her overprotective husband after he disappears and is presumed dead.
7 **Football:** Los Angeles vs. Cleveland (schedule from 9 p.m.–5:30 a.m. is tentative depending on football strike.)
9 *Morton Downey Show*
11 **Movie:** *Jeremiah Johnson* (1972). Robert Redford.
13 *The Adams Chronicles*
21 *Nature of Things.:* "Ducks in Danger." The decline of the North American duck population and possible solutions to save them.
31 *Tales of the Unknown South*

9:15
N *British Rock*

9:30
2 *Designing Women*
S **Movie:** *The Outlaw Josey Wales*

10:00
2 *Cagney & Lacey*
5 9 News
13 *Upstairs, Downstairs*
21 *Headache: The Ancient Enemy.* An examination of the personal and scientific aspects of this malady and an up-to-date look at various treatments used to help sufferers.
31 *The Ring of Truth*
M *Crazy About the Movies:* "Natalie"

10:15
N **Movie:** *Silver City*

10:30
H **Movie:** *Stand by Me*

11:00
2 4 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *America by Design*
21 *Are You Being Served?*
31 *Oil*
M **Movie:** *A Fine Mess*

11:30
2 *Hunter*
4 *Best of Carson*
5 *Late Show*
11 *The Honeymooners*
21 *Trying Times:* "A Family Tree"

12 MIDNIGHT
7 News
9 *Entertainment Tonight*
11 *Star Trek*
13 *Nature:* "Galapagos"
21 *Long Island Report*
S *Yes Live*

12:05 a.m.
H **Movie:** *And Justice for All*

12:15 a.m.
N **Movie:** *Streetwise*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *Nightline*
9 *Truth or Consequences*
21 *Nature:* "Perspectives of Paradise"
M **Movie:** *The Naked Face*

12:40 a.m.
2 **Movie:** *Mrs. R's Daughter* (1979). Cloris Leachman.

1:00 a.m.
5 *World Vision*
7 **Movie:** *Billy—Portrait of a Street Kid* (1977). LeVar Burton.
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Never the Twain*
S *The Garry Shandling Show*

1:30 a.m.
4 11 News
13 *MacNeil/Lehrer*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Blood of the Vampire* (1958). Donald Wolfit.
9 *Home Shopping Overnight*
11 *Keys to Success*
S **Movie:** *The Concrete Jungle*

2:10 a.m.
H **Movie:** *My Man Adam*

2:20 a.m.
M **Movie:** *The Playbirds*

2:30 a.m.
4 *Matchmaker*
11 *Celebration of Caring*
13 *Profiles of Nature*

2:45 a.m.
7 News

3:00 a.m.
4 *New Record Guide*
11 **Movie:** *Sadat* (1983). Part I of II. Lou Gossett Jr.
13 *Nova*

3:15 a.m.
7 **Movie:** *Try to Catch a Saint* (1975). Susan Clark.

3:30 a.m.
4 *Ben Casey*

3:40 a.m.
H **Movie:** *Hot Child in the City*

3:45 a.m.
S *Best of Bizarre*

3:50 a.m.
5 *I Love Lucy*

3:55 a.m.
M **Movie:** *Confessions of a Driving Instructor*

4:00 a.m.
13 *Innovation*

4:15 a.m.
S **Movie:** *In Search of a Golden Sky*

4:30 a.m.
4 *Ben Casey*
13 *Masterpiece Theatre*

5:00 a.m.
11 *One Step Beyond*

5:10 a.m.
7 *Safari to Adventure*
H **Movie:** *Stand by Me*

5:25 a.m.
M **Movie:** *The Boy in Blue*

5:30 a.m.
4 *Getting in Touch*
7 *Morning Stretch*
11 News
13 *American Interests*

TUE., OCT. 27

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Benson*
13 *Degrassi Junior High*
21 *Innovation:* "Putting Aside Pesticides." Experts discuss the possible alternatives to pesticides including natural predators.
31 Italian programming (concludes at 8)

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*
H **Movie:** *Legend*
S **Movie:** *Lightning—The White Stallion*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *She's the Sheriff*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *Wild America*

8:00
2 **Special:** *Top Flight*

4 *Matlock*
5 **Movie:** *The Prowler* (1981). Farley Granger.
7 *Who's the Boss?*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Nova:* "Japan's American Genius." Profiles modern-day inventor Stanford Ovshinsky, famous for his contribution to solar-cell technology.
31 *Dark Shadows*
H *AIDS: Everything You Need to Know*
M **Movie:** *Rocky IV*
N **Movie:** *The Girl in the Picture*
S **Movie:** *Trick or Treat*

8:30
7 *Growing Pains*
9 *Entertainment Tonight*
13 *Innovation:* "Not Just Pets"
31 *Dark Shadows*

9:00
2 *Jake and the Fat Man*
4 *J.J. Starbuck*
7 *Moonlighting*
9 *Morton Downey Show*
11 **Movie:** *The Gunfighters* (1987). Art Hingle.
13 *Nova:* "Japan's Favorite American"
21 *The Ring of Truth:* "Change." The theory that matter is equivalent to energy is explored.
31 *Shoestring*
H **Movie:** *Every Which Way but Loose*

9:30
M **Movie:** *Cobra*

10:00
2 *Law and Harry McGraw*
4 *Crime Story*
5 9 News
7 *Thirtysomething*
13 *The Ring of Truth:* "Change"
21 *The Story of English:* "The Guid Scots Tongue." The Scottish influence on the spread and sound of the English language is traced from Britain to the United States and Canada.
31 *The Booth*
N **Movie:** *Dancing in the Dark*
S *An American-Soviet Music Event*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *Intercom*
21 *Are You Being Served?*
H *1st and Ten*
M **Movie:** *Deadly Friend*
S **Movie:** *Dangerously Close*

11:30
2 *Diamonds*
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *The Good Neighbors*
31 *Video Music Box*
H *Billy Joel From Leningrad*

12 MIDNIGHT
7 **Movie:** *The Purple Plain* (1955). Gregory Peck.
9 *Entertainment Tonight*
11 *Star Trek*
13 *The World at War*
21 *Long Island Report*
N **Movie:** *A Man and a Woman*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
21 *First Contact*
H **Movie:** *The Pope of Greenwich Village* (cc)
M **Movie:** *The Return of the Living Dead*

12:40 a.m.
2 **Movie:** *Fire on the Mountain* (1981). Buddy Ebsen.
S *Comedy Spotlight*

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Never the Twain*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:35 a.m.
S **Movie:** *Sex Appeal*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *The Horror of Frankenstein* (1971). Ralph Bates.
9 *Home Shopping Overnight*
11 *Twilight Zone*

2:05 a.m.
7 News
M **Movie:** *Vamp*

2:30 a.m.
4 *Matchmaker*
11 *Celebration of Caring*
13 *Profiles of Nature*

2:35 a.m.
7 **Movie:** *Cancel My Reservation* (1972). Bob Hope.
H **Movie:** *8 Million Ways to Die*

3:00 a.m.
4 *New Record Guide*
11 **Movie:** *Sadat* (1983). Part II of II. Lou Gossett Jr. (Part I, Mon., 10/26 at 3 a.m.)
13 *Discover: The World of Science*

3:15 a.m.
S **Movie:** *Toxic Avenger*

3:30 a.m.
4 *Ben Casey*

3:45 a.m.
M **Movie:** *The Young Nurses*

4:00 a.m.
5 *I Love Lucy*
13 *Innovation*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
13 *Upstairs Downstairs*

4:35 a.m.
H **Movie:** *The Alchemist*

4:40 a.m.
S **Movie:** *European Vacation*

5:00 a.m.
11 *Keys to Success*

5:05 a.m.
M **Movie:** *Doctors' Wives*

5:30 a.m.
7 *Morning Stretch*
11 News
13 *Tony Brown's Journal*

Weekend, October 24–25

SAT., OCT. 24

6:00 a.m.
4 *Joy of Gardening*
5 *I Love Lucy*
7 *World of Photography*
9 News
11 *Christian Science*
13 *The Story of English*

6:30 a.m.
2 *Patchwork Family*
4 *Abra Kadabra*
5 *World Tomorrow*
7 *Wild Kingdom*
9 *Comic Strip* (concludes at 9 a.m.)
11 *Planet of the Apes*
S **Movie:** *Off Beat*

7:00 a.m.
4 *Kidsongs*
5 *Sylvanian Families*
7 *Uncle Waldo*
11 *Tom and Jerry*
13 *Currents*
H **Movie:** *Labyrinth*
M **Movie:** *The Music Man*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Star Com*
7 *King Leonardo*
11 *Voltron*
13 *Open Mind*

8:00 a.m.
2 *Furrytail Theater*
4 *Gummi Bears*
5 *Lady Lovely Locks*
7 *Care Bears Family*
11 *Heathcliff*
13 *The Constitution*
21 *Money Management*
S **Movie:** *When the Boys Meet the Girls*

8:30 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *Popples*
7 *Little Clowns*
11 *Keys to Success*

9:00 a.m.
5 *Get Along Gang*
7 *My Pet Monster*
9 *Superman*
13 *Washington Week*
11 *Hee Haw*
21 *The American Adventure*
H *Survival Series*

9:30 a.m.
5 *Gilligan's Island*
7 *Pound Puppies*
11 *Run Away With the Rich and Famous*
13 *One-on-One*
M **Movie:** *Cocoon*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Fraggle Rock*
5 *Wrestling Challenge*
7 *Little Wizards*
9 *Buck Rogers*
11 *Soul Train*
13 *Firing Line*
21 *The Constitution*
31 *Body Electric*
H *Inside the NFL*
S **Movie:** *The Carey Treatment*

10:30 a.m.
2 *Mighty Mouse*
4 *Alvin*
7 *Real Ghostbusters*
31 *3-2-1 Contact*

11:00 a.m.
2 *Popeye & Son*
4 *Alf*
5 *Dr. Science*
7 *Flintstone Kids*
9 *Wrestling Spotlight*
11 *Solid Gold*
13 *Tony Brown's Journal*
21 *Victory Garden*
31 *Square One TV*
H **Movie:** *Every Which Way but Loose*

11:30 a.m.
2 *Teen Wolf*
4 *New Archies*
5 *New Monkees*
7 *Bugs Bunny*
13 *Adam Smith*
21 *New York's Master Chefs*
31 *Degrassi Junior High*
M **Movie:** *A Fine Mess*

12 NOON
2 *Storybreak*
4 *Foofur*
5 *World of Disney*
7 **College Football:** To be announced
9 *America's Top Ten*
11 *Wrestling*
13 *G.E.D. Preparation*
21 *Gourmet Cooking*
31 *Eye on Asia*
S **Movie:** *Jaws 2*

12:30
2 *Kid Video*
4 *I'm Telling*
9 *Fan Club*
21 *This Old House*

1:00
2 *Young Universe*
4 *Which Witch Is Which?*
5 **Movie:** *Never Cry Wolf* (1983). Brian Dennehy.
9 *New American Bandstand*
11 **Movie:** *War of the Gargantuas* (1966)
13 **College Football:** To be announced
21 *Frugal Gourmet*
31 *Good Morning Asia*
H *Humor and the Presidency*
M **Movie:** *Clockwise*

1:30
2 *Guinness Records*
4 **Movie:** *The Man Who Knew Too Much* (1956). James Stewart.
21 *French Chef*

2:00
2 *Win, Lose, or Draw*
9 *Black Sheep Squadron*
21 *Joy of Painting*
31 *World TV Presents*
H **Movie:** *Tex*
S **Movie:** *Off Beat*

2:30
2 **College Football:** U.S.C. vs. Notre Dame
21 *The Art of William Alexander*
M *Comedy Experiment*

3:00
4 *Legend of Sleepy Hollow*
5 **Movie:** *Atragon* (1964). Kenji Sawara.
9 *Knightrider*
21 *Rod and Reel*
M **Movie:** *Funeral in Berlin*

3:30
7 **Baseball:** World Series Game #6 or College football game (concludes at 7, approx.)
11 *At the Movies*
21 *Motorweek*

4:00
9 *A-Team*
11 *Puttin' on the Hits*
13 *Motorweek*
21 *Woodwright's Shop*
31 *All About TV*
H **Movie:** *Forbidden*
S **Movie:** *A Special Kind of Love*

4:30
11 *New Gidget*
13 *Hometime*
21 *This Old House*
31 *Cityscope*

5:00
4 *Stephen King's World of Horror II*
5 *Mission: Impossible*
9 *A-Team*
11 *Webster*
13 *Only One Earth*
21 *Degrassi Junior High*
31 *China*
M **Movie:** *Country*

5:30
11 *Bustin' Loose*
21 **Movie:** *Doctor Who*
31 *Looking East*

6:00
2 *The People*
4 News
5 *What's Happening Now?*
9 Wrestling
11 *Star Trek: The Next Generation*
13 *Nature*
31 *Images/Imagenes*
H **Movie:** *Labyrinth*
S **Movie:** *Lucas*

6:30
2 4 News
5 *Small Wonder*
31 *In Black and White*

7:00
2 7 News
4 *My Father the Clown*
5 *Three's Company*
9 *It's a Living*
11 *Tales From the Darkside*
13 *Newton's Apple*
21 *Blake's Seven*
31 *Computer Show*
M *Crazy About the Movies:* "Natalie"

7:30
2 *Wheel of Fortune*
4 *Throb*
5 *Family Ties*
7 *New York Views*
9 *Mama's Family*
11 *Charles in Charge*
13 *Wild America:* "Wild Wings"

8:00
2 *My Sister Sam*
4 *Facts of Life*
5 *Mr. President*
7 *Ohara*
9 *Benny Hill*
11 **Movie:** *The Magnificent Seven Ride* (1972). Lee Van Cleef.
13 *World at War*
21 *Man About the House*
31 *Upstairs, Downstairs*
H **Movie:** *Every Which Way but Loose*
M **Movie:** *A Fine Mess*
N **Movie:** *Privates on Parade*
S **Movie:** *52 Pick-Up*

8:30
2 *Everything's Relative*
4 *227*
5 *Women in Prison*
9 **Hockey:** Rangers vs. Philadelphia (concludes at 11:30, approx.)
21 *Keep It in the Family*

9:00
2 *Leg Work*
4 *Golden Girls*
5 *Beans Baxter*
7 **Special:** *All-Star Ford Gala*
13 *Mystery!: Lord Peter Wimsey*
21 *Good Neighbors*
31 *Secret Agent*

9:30
4 *Amen*
5 *Second Chance*
21 *Dad's Army*
M *Comedy Experiment*

10:00
2 *West 57th*
4 *Hunter*
5 News
7 *Hotel*
13 *Film on Film*
21 *No Place Like Home*
31 *Blake's Seven*
H *Billy Joel From Leningrad*
M **Movie:** *The Godfather, Part II*
N **Movie:** *A Man and a Woman: 20 Years Later*
S *Brothers*

10:30
5 Sports
11 News
21 *Butterflies*
S *It's Garry Shandling's Show*

11:00
2 4 7 News
5 **Movie:** *Rooster Cogburn* (1975). John Wayne.
11 **Movie:** *Naked Prey* (1966). Cornel Wilde.
21 *Monty Python*
31 *Eye on Dance:* "A Dancer's Regime: Pain and Injury Management." A discussion about the desire for freedom of movement regardless of pain or injury; guests include Francesca Corkle and Jim Clinton.
H **Movie:** *8 Million Ways to Die*
S **Movie:** *Goodbye, Emmanuelle*

11:30
4 *Saturday Night Live*
9 News
21 **Movie:** *The Outlaw* (1943). Walter Huston.
31 *State of the Arts*

11:45
2 *D.C. Follies*
7 **Movie:** *Assault on a Queen* (1966). Frank Sinatra.

11:50
13 **Movie:** *Dark Journey* (1937). Viven Leigh.

12 MIDNIGHT
9 **Movie:** *The Long Ships* (1971). Richard Widmark.
N **Movie:** *Dance With a Stranger*

12:15 a.m.
2 *Dom Deluise Show*

12:45 a.m.
2 **Movie:** *The Cliff* (1970). Vince Edwards.
S **Movie:** *Jaws 2*

1:00 a.m.
4 *Showtime at the Apollo*
11 *Women's Wrestling*
H **Movie:** *Bullies*

1:05 a.m.
13 *Trying Times*

1:15 a.m.
5 **Movie:** *Sakharov* (1984). Jason Robards.

1:25 a.m.
M **Movie:** *Vamp*

1:30 a.m.
13 *Rockschool*

1:45 a.m.
2 *Win, Lose, or Draw*

1:55 a.m.
7 **Movie:** *Pursuit of the Graf Spee* (1957). Anthony Quayle.

2:00 a.m.
4 *Comedy Club*
9 **Movie:** *Rampage* (1963). Robert Mitchum.
11 News
13 **Movie:** *Silent Running* (1971). Bruce Dern.

2:15 a.m.
2 News

2:30 a.m.
4 *Sea Hunt*
11 *Solid Gold*

2:40 a.m.
H **Movie:** *Commando*

2:50 a.m.
S **Movie:** *The Happy Hooker*

3:00 a.m.
2 **Movie:** *My Love* (1975). Glenn Ford.
4 *Ask Dr. Ruth*

3:05 a.m.
M **Movie:** *The Young Nurses*

3:30 a.m.
4 *Snicker Theater*
11 **Movie:** *The Men* (1950). Jack Webb.
13 **Movie:** *They May Be Giants* (1971). George C. Scott.

4:00 a.m.
9 **Movie:** *Man Behind the Gun* (1953)

4:10 a.m.
H *Billy Joel From Leningrad*

4:20 a.m.
7 *Safari to Adventure*

4:25 a.m.
M **Movie:** *Mata Hari*

4:30 a.m.
7 *The Avengers*
S **Movie:** *Lucas*

5:00 a.m.
2 **Movie:** *Shark Kill* (1976). Victor Campos.

5:10 a.m.
H **Movie:** *The Pope of Greenwich Village*

5:15 a.m.
S *Brothers*

5:30 a.m.
4 *Music City U.S.A.*
7 *New York Views*
11 News

SUN., OCT. 25

6:00 a.m.
4 *Today in New York*
5 *Hour of Power*
7 *Insight*
9 News
11 *Christopher Close-up*
13 *Together to Mars?*
S **Movie:** *Rubber Tarzan*

6:15 a.m.
11 *Davey and Goliath*
M *Crazy About the Movies:* "Natalie"

6:30 a.m.
2 *Community*
4 *New Wilderness*
7 *Christopher Close-up*
9 *Keys to Success*
11 *Christian Science*
H **Movie:** *Police Academy 3: Back in Training*
M **Movie:** *Howard the Duck*

7:00 a.m.
2 *Young Universe*
4 *First Estate*
5 *Jimmy Swaggart*
7 *Faith for Today*
9 *Point of View*
11 *Hour of Power*
13 *Sesame Street*

7:30 a.m.
2 *Way to Go*
4 *Headlines on Trial*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*
S *Santiago's Ark*

8:00 a.m.
2 *For Our Times*
4 *Sunday Today*
5 *Oral Roberts*
7 *Tiempo*
9 *Funtastic World*
11 *Tom and Jerry*
13 *Mister Rogers*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *Fraggle Rock*

8:30 a.m.
2 *Wall Street Journal*
5 *Sunday Mass*
7 *Home Show*
11 *Heathcliff*
13 *Mister Rogers*
H *Seabert*
M **Movie:** *Space Camp*
S *Henry Winkler Meets William Shakespeare*

9:00 a.m.
2 *Sunday Morning With Charles Kuralt*
5 *McCreary Report*
7 **Movie:** *The Shakiest Gun in the West* (1968). Don Knotts.
11 *Voltron*
13 *Sesame Street*
21 *Owl/TV*
H **Movie:** *Out of Africa*

9:30 a.m.
4 *Meet the Press*
11 *Visionaires*
21 *Reading Rainbow*
S *How the Rhinoceros Got Its Skin*

10:00 a.m.
4 *McLaughlin Group*
5 *World of Disney*
9 *The Jetsons*
11 *Captain Power*
13 *Square One TV*
21 *Tony Brown's Journal*
S **Movie:** *Country*

10:30 a.m.
2 *Face the Nation*
4 *News Forum*
9 *Bugs Bunny*
11 *A Celebration of Caring*
13 *Rockschool*
21 *Inside Albany*
M **Movie:** *Spies Like Us*

11:00 a.m.
2 *Community*
4 *Visiones*
5 **Movie:** *Tarzan's Greatest Adventure* (1958)
7 *News Conference*
9 *Knightrider*
11 *Silent Tragedy*
13 *Wonderworks*
21 *Washington Week In Review*

11:30 a.m.
2 *Newsmakers*
4 *Positively Black*
7 *David Brinkley*
21 *Wall Street Week*

12 NOON
2 *This Is NFL*
4 *Essence*
9 **Movie:** *Them* (1954). James Whitmore.
11 **Movie:** *McHale's Navy Joins the Air Force* (1965). Tim Conway.
13 *Washington Week*
21 *Adam Smith*
H *AIDS: Everything You Need to Know*
S **Movie:** *Just Between Friends*

12:30
2 *NFL Today*
4 *NFL '87*
7 *Business World*
13 *Inside Albany*
21 *Wild America*
M **Movie:** *Enemy Mine*

12:45
5 **Movie:** *Houdini* (1953). Tony Curtis.

1:00
2 **Movie:** *The Two Five* (1978). Don Johnson.
4 **Football:** Jets vs. Washington (tentative)
7 *Like It Is*
13 *The Hudson River and Its Painters*
21 *Nature*
H *The Lightship*

2:00
7 *Ebony/Jet Showcase*
9 **Movie:** *City Beneath the Sea* (1970)
11 **Movie:** *Blue Collar* (1978). Richard Pryor.
13 *Suleyman the Magnificent*
21 *In Search of the Constitution:* "Justice Sandra Day O'Connor." The Supreme Court's only female Justice, discusses her early career, the workings of the Supreme Court, and the challenges of interpreting the Constitution.
31 *World TV Presents* (Chinese programming)
S **Movie:** *Harum Scarum*

2:30
2 **Movie:** *A Very Missing Person* (1972). Eve Arden.
7 *Greatest Sports Legends*
H *Can a Guy Say No?*
M *History of White People in America*

3:00
5 **Movie:** *Without a Trace* (1985). Kate Nelligan.
7 *Siskel & Ebert & the Movies*
13 *Heimat*
21 *Suffolk Film Festival*
31 *Washington Week*
M **Movie:** *The Manhattan Project*

3:30
7 **Basketball:** USSR vs. Milwaukee Bucks
21 *Dining in France*
31 *Ask Congress*
H **Movie:** *Soul Man*
S *Comedy Spotlight*

4:00
2 **Football:** Giants vs. St. Louis (concludes at 7, approx.)
4 *Super Chargers*
9 *Magnum, P.I.*
11 **Movie:** *Which Way Is Up?* (1986). Richard Pryor.
21 *Great Chefs*
31 *Tony Brown's Journal*

4:30
4 *War of the Stars*
21 *Justin Wilson's Louisiana Cookin'*
31 *World Chronicle*
S *It's Garry Shandling's Show*

5:00
4 *Wacky World of Sports*
5 **Movie:** *The Love Bug* (1969). Dean Jones.
9 *The Best of National Geographic*
13 *Camp David*
21 *Hometime*
31 *Hello Jerusalem*
M **Movie:** *The Best of Times*
S **Movie:** *Ferris Bueller's Day Off*

5:30
4 *Heroes: Made in the U.S.A.*
21 *This Old House*
31 *European Journal*
H *Fraggle Rock*

6:00
4 7 News
9 **Movie:** *Forbidden Planet* (1956). Walter Pidgeon.
11 **Movie:** *Shark's Paradise* (1986). David Reyne.
13 *Victory Garden*
21 *Nova:* "The Hidden Power of Plants." The efforts to track down new medicines from plants in order to fight disease.
31 *U.S. Nippon Newscope*
H **Movie:** *Once Bitten*

6:15
31 *Business Nippon*

6:30
4 7 News
13 *This Old House*

6:45
31 *Newscope Special*

7:00
2 *60 Minutes*
4 *Our House*
5 *21 Jump Street*
7 *Disney Sunday Movie*
13 21 *Wonderworks*
31 *Japanese Theatre*
M **Movie:** *Howard the Duck*
S *An American-Soviet Music Event*

7:30
H **Movie:** *Police Academy 3: Back in Training*

8:00
2 *Murder, She Wrote*
4 *Family Ties*
5 *Werewolf*
7 **Baseball:** World Series Game #7 (concludes at 11:30, approx.) or *Spenser: For Hire*
9 **Movie:** *Avalanche Express* (1979). Lee Marvin.
11 *Star Trek: The Next Generation*
13 *Nature:* "Galapagos"
21 31 *Degrassi Junior High*
N **Movie:** *My Beautiful Laundrette*
S **Movie:** *Blue Velvet*

8:30
4 *My Two Dads*
5 *Married With Children*
21 *Only One Earth*
31 *Silk Screen*

9:00
2 **Movie:** *Family Sins* (1987). James Farentino.
4 **Movie:** *Bay Coven* (1987). Pamela Sue Martin.
5 *Tracey Ullman Show*
7 *Dolly* or Baseball game
11 *Star Search*
13 *Masterpiece Theatre: The Bretts*
21 *River Journeys.*
31 *Heimat*
H **Movie:** *Big Trouble*
M **Movie:** *Space Camp*

9:30
5 *Duet*

10:00
5 9 News
7 *Buck James* or Baseball game
11 *Lifestyles of the Rich and Famous*
13 *Trying Times*
21 *Mystery!: Lord Peter Wimsey*
M **Movie:** *The Spirit of the Beehive*
S **Movie:** *The Delta Force*

10:30
5 9 Sports
13 **Movie:** *A Memory of Two Mondays* (1974). Estelle Parsons.
H *AIDS: Everything You Need to Know*

11:00
2 4 7 11 News
5 *9 to 5*
9 *Entertainment This Week*
21 *The Casebook of Sherlock Holmes*
31 *Among Brothers:* "Politics in New Orleans." Documentary exploring the effect of black candidates competing against other blacks for city-wide office.
M *History of White People in America*

11:15
2 News

11:30
5 *Mission: Impossible*
7 News
11 *The Honeymooners*
21 *The Adams Chronicles*
H **Movie:** *Soul Man*
M **Movie:** *Target*

11:45
2 7 Sports

12 MIDNIGHT
2 *Rockford Files*
4 Sports
7 **Movie:** *Frogs* (1972). Ray Milland.
9 *Dallas*
11 *Star Trek*
13 *Great Performances*
N **Movie:** *Dark Waters*

12:10 a.m.
S **Movie:** *Avenging Force*

12:30 a.m.
4 *Hardcastle & McCormick*
5 *Kojak*

1:00 a.m.
2 *Win, Lose, or Draw*
9 *Dallas*
11 *Odd Couple*
13 *A Job to Be Done*

1:20 a.m.
H **Movie:** *Neon Maniacs*

1:30 a.m.
2 *Win, Lose, or Draw*
4 *NCTV*
5 *Naked City*
11 News
M **Movie:** *My Beautiful Laundrette*

1:45 a.m.
7 **Movie:** *The Macahans* (1976). James Arness.

1:55 a.m.
S **Movie:** *Trick or Treat*

2:00 a.m.
2 News
9 *Home Shopping Overnight*
11 *At the Movies*
13 *Legacy of the Hollywood Blacklist*

2:30 a.m.
4 *Visiones*
5 *World Vision*
11 **Movie:** *Ring of Fire* (1961). David Janssen.

2:55 a.m.
H **Movie:** *9 Deaths of the Ninja*

3:00 a.m.
4 *First Estate*
13 *Innovation*

3:10 a.m.
M **Movie:** *Stitches*

3:30 a.m.
5 *Save the Children*

3:35 a.m.
S **Movie:** *52 Pick-Up*

4:20 a.m.
7 *Safari to Adventure*

4:30 a.m.
11 *Twilight Zone*
7 *The Avengers*

4:35 a.m.
H **Movie:** *Big Trouble*

4:40 a.m.
M **Movie:** *Valet Girls*

5:00 a.m.
11 *One Step Beyond*

5:25 a.m.
S **Movie:** *A Room With a View*

5:30 a.m.
4 *Getting in Touch*
7 *Morning Stretch*
11 News
13 *Wall Street Week*

NEW YORK

TOWN AND COUNTRY PROPERTIES

Town & Country Properties is a weekly feature. **Special rates effective with the January 5, 1987 issue: $23.95** per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) Display ads are available at $280 per inch, one-time insertion. **Check or money order must accompany copy and be received by Monday for the issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. Deadline for line listings is Tuesday at 1 PM for the issue on sale the following Monday. **Contact Caryn Martin for display information and billing procedures. Contact Nancy Engberg for line listing insertions.** All ads accepted at the discretion of the publisher. Write **Town & Country Properties Department**, New York Magazine, 755 Second Ave., NY, NY 10017, or Call 212-971-3155.

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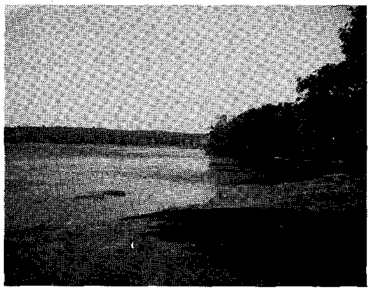
90 mi NYC



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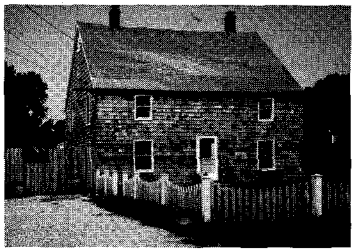
REBER REALTY

Antiques Anyone?



East Hampton — Built 15 years after the "The Revolution", this 1790's shingle house has been restored in 1987. Living room, dining room, 4 bedrooms, fireplace, oil heat. Stone's throw to village line. $257,000.

Talk to

Tina S. Fredericks Realty

East Hampton, N.Y. 516-324-4418

APARTMENT
Manhattan

East 80s/Prewar—1 BR, quiet, avail mid-Nov. $1400/mo. Owner 212-410-7357.

APARTMENT/HOUSE TO SHARE

West 80's—Beaut 17x25 BR, WBF, prqt flr, orig moldngs, priv 1/2 bth, share trplx & grdn. $1200/mo. No Fee. 212-303-9619.

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COOPERATIVE/CONDO
Manhattan

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Unusual circumstances create a unique oppty for Corporate or Personal use in this exquisite 2500 sq ft apt with a 45x17 LR expanse w/wbf, 2 master BRs & formal DR plus every amenity for gracious entertaining. Owner must act quickly, therefore, priced below market at $2,200,000.......... For Appt:

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60'S EAST 5 RMS
EXCLUSIVE
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In lovely bldg w/concierge, pool & garage, 2 lrg BRs w/2 baths, lrg entry foyer, sep dining w/pantry, good LR. Asking $485,000. CC $500. RE Taxes $200. Owner relocated.

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Gracious lrg 3 BR & Mds, formal DR, Liv Rm w/WBF, brand new marble bths, new Kit, white flrs. Asking $950,000. Maint $1275. 50% fin avail.

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COOPERATIVE/CONDO
Brooklyn

Brooklyn Hts Co-op—123 Henry St. Adorable 1 BR w/lg priv grdn. Open house Sat, Oct 24th & Sun, Oct 25th. Brkr on premises 10am-5pm. 718-855-0311.

COOPERATIVE/CONDO
New Jersey

Hoboken- Elegant Townhouse Duplex
Cust design by owner/developer. DR w/WBF, LR w/GLF, fam rm w/WBF, 2 BR, 2 bth, lg kit, cent air, w/d, direct access, beaut yrd, finest loc in city, 1 blk bus to NYC, 10 min wlk PATH to WTC or 34th St. Maint $108. Comp furn $284,000. Furn neg. Princ only 201-963-5543.

NYC Skyline View—From every room. Contemp 1 BR co-op, 34' terr, pool, garage, Galaxy vic. Ferry to NYC, 3 min! $149,900. 212-702-4887/201-861-4068.

COOPERATIVE/CONDO WANTED

Foreign Investor Seeks 1-2-3-4 Bdrm
Condos/Co-ops in prestige buildings.
Principals only. 212-517-7559

HOUSE
Queens

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HOUSE
Westchester

Chappaqua NY—Contemp Colonial on 1.8 acres, fam rm w/skylight, lg EIK, lg LR w/fplc, din rm & library, sunporch w/brick fplc & skylight, 4 BR, 3 1/2 bth, jacuzzi, a/c, alarm, finish bsmt w/BR, bth, LR, office & sep entrance, lnscpd grounds, rock garden, heated gunite pool.
Owner, $730,000. 914-941-0788.

Pelham Pelham Manor 29 MIN NYC

CHARM & COMFORT

Quiet st, short walk to RR, lovely cent hall Colonial, tradit stucco, tile roof, 11 rms, 3 bths, incl lg, ultra mod gourmet kitchen, extras, immediate. Must be seen! $577,000

ANN DE SANTIS, REALTOR
4550 Boston Post Rd. 914-738-1360

Continued to next page.

NEW YORK

TOWN AND COUNTRY PROPERTIES

Continued from previous page.

HOUSE
New Jersey

Garret Mtn—15 min Linc Tun. 1/2 acre, built-in pool & sauna, brk Ranch, 2 fplcs, 2-3 BR. Ask $395,000. Ownr 201-256-0328.

COUNTRY PROPERTY
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Lenox, MA B & B Farm—Lg Barn, 20 acres. $650K. Financing 413-442-2057.

MOUNTAINTOP REALTY
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Ulster/Orange—In search of a weekend property? We cater to busy professionals whose time is too valuable to waste.
The Perfect Property 914-236-3377

Autumn In The Catskills—2 1/2 hrs NYC. 5 1/2 beautiful, wooded acres, deeded rights to river, chance of a lifetime, won't last long. $19,500. $2,900 down, easy terms by owner, no prepayment penalty. Other property avail. Call Marie at 203-485-9159.

Renting or Selling a Ski House?

For ski rentals, shares or sales, look for our **Ski Rental** or **Ski Co-op/ Condo Sales** column in NEW YORK's Town and Country Properties section.

Call Nancy Engberg 212-971-3155.

Deadline for line listings: Tuesday 4pm, for issue on sale the following Monday. $23.95 per line.

SKI RENTAL

Aspen & Snowmass—Lg variety of luxury to economical ski homes & condos. Snowmass Care Vacation Rentals. POBox 6028, Snowmass Vlg, CO 81615. 303-923-2230.

Great Barrington—Cabin near Butternut and Catamount ski areas, 3 BR, 2 fplcs, large deck w/lake view, sleeps 6. $2000 from Jan 1st-Mar 30th. Call 914-962-7079.

Vail & Aspen—Beaut 2BR, 2bth condo. Renov, great view. 12/19-1/3 - $175 nite. Seas $125 nite. 303-322-7697/861-7055.

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Advertise in NEW YORK's Travel Section. Call: Diane Woodstock 212-971-3155

Saranac Lake, NY—Lakefront, 15 ac estate, 1918 brick/stone 6BR hse, 4 fplc, 4 bth. Yr-rnd sports area. 25mi Lake Placid. $700 wk, $2500 mo. J Kelly 212-753-5609.

Vail Luxury Rentals—Homes & condos. Brandess-Cadmus 1-800-222-VAIL.

Selling A Home?
Advertise in NEW YORK's Town and Country Properties. Place your line listing on Monday and see it in print in a week. $23.95 per line.
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SKI CO-OP CONDO
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OWN FOR THE PRICE OF RENT
N. Catskills Ski Bowl - 1 Mile Belleayre
Year-round brick studios w/kitchenettes NYC bus-to-door, lounge & pool areas
$24,900 & up. Call sponsor 914-254-5101

TRAVEL

New York Travel is a weekly feature. **Special rates effective with the January 5, 1987 issue: $25.00** per line, one-time ad; **$24.50 per line, four-time ad; $24.25 per line, seven-**time ad. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, two lines. Ad **$15.00** for NYM Box numbers. Display classified ads are available at **$376.00** per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-971-3155. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TOUR AND TRIP

Africa—175 safaris rated by quality versus price. Discounts on all! 212-242-5565.

EASTQUEST...For Offbeat Travelers
China, Tibet, Nepal, Burma, Thailand Bhutan. For brochure: 212-406-2446.

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Troika sleighrides, Red Sq in snow, cultrl events, gala New Year prty. Join prof'n'l photog, Russian linguist - 10 da. $1595 incl: 3 meal/day, all tours, 2 performances, EXTRAS. 54th grp to USSR. Lmtd. Incl: **R/T via FINNAIR. 212-724-6705.**

Tour Spain—Free broch. Bravo Tours 1-800-272-8674 or 201-641-0655 in NJ.

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Daily dep avail London, Paris, Dusseldorf, Brussels, Amsterdam & Milan. Reg scheduled airlines. Min fare only $250 rnd trip. Resv & info **718-262-8058, Mon-Sat 10-7.**

Jetting To The Americas—Daily dep avail to Rio de Janeiro and Los Angeles on reg scheduled airlines. Min fare only $100 r-t. Resv & info 718-262-8058, Mon-Sat 10-7.

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NEW YORK'S Classifieds—Make your business do more business. 212-971-3155.

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Elegant or simple Manhattan apts. For corp/leisure travel. Holiday stays. Hosted/unhosted. Min 2 nites.

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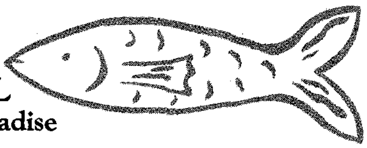
Special Issue On ISLAND TRAVEL
Your Passport To Paradise



NEW YORK readers take advantage of living in the world's number one travel market. Our subscribers know the Caribbean and have made the islands their favorite vacation spots.

According to the 1986 Subscriber Study: 70% of NEW YORK subscribers own a valid passport and over 80% have taken at least one trip outside the United States in the past three years.

Advertisers: Reach NEW YORK's 1.6 million readers who can afford to indulge their travel fancies. Place an ad in the weekly TRAVEL SECTION on Monday and see it in print the following Monday. Travel advertising ad deadline for the ISLAND TRAVEL issue will be extended to Tuesday, October 27th until 4PM, and is on sale November 2nd. It is dated November 9th on the cover.

Call Diane Woodstock at 212-971-3155. 1986 MMR, 1986 Subscriber Study.

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Offered by new management.
For a modern, 26-RM Alpine Inn, situated overlooking a quaint village, on 15 acres, with full meal services, 3 lounges, library, game and exercise room, screened porch, swim pool, lighted tennis court, archery, & croquet on our front lawn. For resv call: **In USA 1-800-STAY-AT-J. In VT only 1-802-988-4459. In Canada 1-800-338-8060.**
Hidden Jewel of Vermont's Northeast Kingdom.

INNS AND LODGES
New York

Chez Reaux Inn—Come stay with friends. Elegant & unique. Our purpose at Chez Reaux is to make you feel special. Catskill, Woodbourne, NY 12788. 914-434-1780.

VILLAGE LATCH
Southampton's ultimate, romantic Inn! Mansion buildings. Tennis. Fireplaces. SPECIAL FALL RATES. **516-283-2160.**

Continued to next page.

TRAVEL

Continued from previous page.

INNS AND LODGES NJ, MD, Del, PA, Wash DC

Romantic Victorian Inn—Spring Lake, NJ. Rms w/priv bth. A/C, cable TV, 1/4 blk Ocean. Excel American grill restaurant.
Autumn Getaway Packages
The Sandpiper Hotel 201-449-6060.

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New York

GOLD MTN CHALET RESORT
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Mountaintop Resort. Lodging and reservation service. Hotels. Chalets. Condos.
Call Marcella 518-263-HUNT.
Out of NY State. 800-458-RSVP.

Jeronimo's—Come to our cozy mountaintop Inn. 75 mi/NYC. Your hosts - the Jeronimo family. 33 rms. Heated indoor/outdoor pools, jacuzzi, saunas, tennis. "Home Cooking at its Best" - N.Y. Mag 6/15. $75/person. 3 meals included. Walker Valley, NY 914-733-5652. VI/MC.

VILLA/CONDO/APTS
The Islands

Jamaica, WI—Beachfront 3BR villas w/priv pool, maid/cook svc. Conv to nite spots. Spec group rates. 718-789-8849.

Time Share, St. Maarten—Dec 12-19, 2BR, slps 6. Fab views. Ocean steps away. Pool, tennis, casino, dine. 718-788-1178.

Advertise in NEW YORK's Travel Section.
Call: Diane Woodstock 212-971-3155

VILLA/CONDO/APTS
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Acapulco—Lux villa, slps 10-14, 5BR, 6 bth, pool, maid. Ownr 212-684-3255 eve.

Puerto Vallarta—Lux apt, fab views, ocean, pool, maid, sleeps 6. 516-829-8980.

SKI TOUR

SKI ASPEN PRESIDENTS' WEEK
Yes, we have space! Escorted Aspen tour from $735, incl: R/T air, land transfers, 7 nites lodging, lifts, lessons & many extras. Other destinations & dates from $699. Free brochure SKI COLBEE TOURS
212-921-2007 516-759-5700 718-470-1740

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TRAVEL SECTION
Look for **SKI TRIPS, SKI INNS & LODGES, SKI B & B'S, GETAWAYS, and CROSS COUNTRY, also SKI CLOTHING and EQUIPMENT**
Call Diane Woodstock at 212-971-3155
Place an ad on Monday and see it in print the following Monday. AX, MC, Vi.

HEALTH AND FITNESS

New York Health and Fitness is a weekly feature. **Rates effective with the January 5, 1987 issue: $40.00** per line, one-time ad; **$32.45** per line, four consecutive ads; **$27.85** per line, seven consecutive ads. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Health and Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-971-3155. **Contact Mike Fazio or Linda Bama for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

HEALTH & BEAUTY

Great News For Co-Eds - Donsuki Salon
Has special student rates. Color or cut blow, only $40 each. Student I.D. req'd. Mon 9-5, Tues Wed Fri 3-7
730 Fifth Ave. App't. 212-265-5445

Electrolysis-IB Probe, Facials, Waxing.
Sterilized equipment, disposable or individual probes available. Lenore Valery "The Best" - 23 leading beauty editors agree. W. 57 St. **212-757-6585.**

Facials, Electrolysis—Sport Shiatsu Massage for East Side. 212-980-0088.

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Non-Surgical—Facelift and wrinkle treatment. 1/2 face free-first time. Facials and cellulite treatments. 212-302-7196.

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Men and Women

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(Betw. 19th & 20th Sts.)	(Cor. 21st St.)
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$5 Off PERMS.

New Vitality • Beauty • Reduce Stress
Cleanse, expert body care.
Cooper Detox Center **212-362-8569.**

Norma Fay King Electrologist—Known as "Classic of Manhattan" - remarkable results. 157 W. 57th. 212-581-8731.

Waxing, Manicure, Facial, Makeovers
And all cosmetic services done in the privacy of your own home.
Call Pauline 212-752-2879
Licensed Cosmetologist

212-687-4045 - N.Y. Cleansing Spa—$100 Total body care. Relaxing. Private.

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Loving Touch Bodywork—Swedish, Esalen, Reiki. 212-972-7007/517-7754.

Rolfing—Give your body an experience... and your spirit too! Feel lighter and happier. **GET ROLFED! James Neely, Certified Rolfer 212-662-7471.**

Sex Problems?—Holistic healing, bodywork, legit/efficient. 212-580-5335.

Vivation & Creativity Workshop
Reduce resistance to your creativity. Call Barbara at KPI **212-921-9256.**

PHYSICAL FITNESS

Exercise For Toddlers—Gymnastic classes for 3-5-year-olds. Call Exercise Training Center. Diane - 212-944-0144.

BODY BUILDING
Private training in private gym.
212-874-7500

Ferrante Fitness Program—Women: for contour, tone & strength - 212-683-7242.

Fitness Expert—Private exercise and diet program for NY/LI/NJ. 212-560-0119.

Guaranteed Results—Individual workout - in your home, at your convenience. Exclusive body by Terri.**212-772-0582.**

Make Your Body Beautiful—Certified instructor will work with you. Results Guaranteed. All levels. 212-864-3773.

PHYSICAL FITNESS

One-On-One Intro Prices At
The Personal Fitness Center, Inc.
426 E 91 St. 212-876-6880.

PERSONAL FITNESS ASSOCIATES
Gives you the most personalized, professional & effective workouts at your home or office, throughout Metropolitan area. Call for brochure **212-245-6708.**

Private Exercise Trainer—Personalized routines for men/women.914-628-5597.

WEIGHT CONTROL

DiET-FAST!
TOTAL WEEKLY COST, $76.
3 plans offering treatment by M.D., reg. dietician, R.N. for every reducing need. Major med. 4 convenient offices.
Manhattan. **212-840-2121.**
Westchester. **914-232-7077.**
Rockland. **914-368-2626.**
Putnam. **914-232-7077.**

THE OPTIFAST PROGRAM
Physician's Weight Loss
715 Park Ave. (70th St) 212-288-5473.

LOSE WEIGHT
Rapid, Safe, Multi-modal, MD-directed. Inquire re insurance. Free consultation.
212-879-4260.

If Total Fast Didn't Work For You...
Try Medifast, a partial fast with one meal a day, geared to the busy, working individual. MD-supervised; located in mid-Manhattan. Possible insurance reimbursement. No waiting list. **Renaissance Medical Group. 212-686-3131**

Lose Up To 10 Lbs. Or More—In One week. Free Massage Daily, 3 gourmet Diet meals a day. Indoor/outdoor pool, Spa and sports facilities. 800-232-2772, in CT. 800-237-2772, 203-642-6696.
GRAND LAKE SPA HOTEL, CT.

· LOSE 1 LB. A DAY! ·
Diet specialist, MD. Men, Women, Teens. Insurance forms OK. No contracts.
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Westchester Diet Clinic. 914-969-8200
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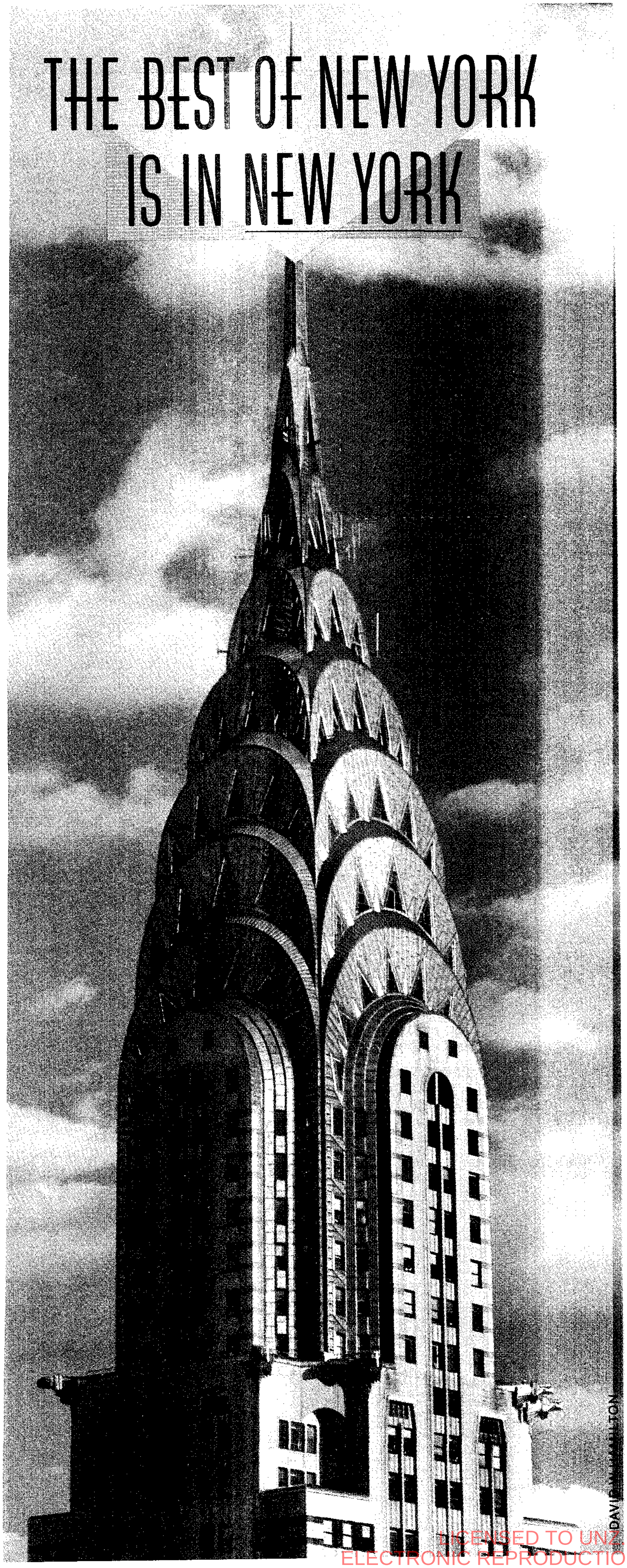

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Creative and charming, custom floral arrangements for all occasions. Holiday gifts, etc. 212-988-2933.

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Banks of large video monitors. Office, children's or theme parties. Delivery; take-out
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Garvin's Of Greenwich Village—Private, beautiful rooms. Laurie. 212-473-5261.

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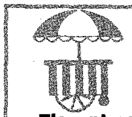
Howard's Gourmet—Weddings, birthdays, corp affairs. Top rated. 212-724-0912



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Cocktail Parties Are Our Specialty—Randall Catering understands you don't have a second chance to make a first impression. Top locations and unsurpassed service, call RANDALL GOTTIER CATERING. Tri-state . Call 758-0265.

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Fabs - Finest Bartenders In NYC—Fabulous Canapes too. 212-288-4458.

Fifth Avenue Designer Loft
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Call Andrew 212-838-8208

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RESTAURANT & WINE BAR **147 W. 43rd St.**
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Contact Stacey Garacia, Sales Manager
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Continued to next page.

HOLIDAY ENTERTAINING

PARTY SERVICE

Continued from previous page.

Moran's Inn—A beautiful 3-story restaurant nestled in an old chapel. Parties from 10-400 supervised by a personal staff. Sure to please! Brian, 212-732-2070.

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Puck Building Ballroom—Stage your event in this internationally recognized landmark. The ballroom has become the place to stage an event. 212-431-0987.

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Elegant townhouse on Upper East Side.
Award-winning Mediterranean Restaurant.
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Lunch, Dinner, Special Occasions.
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Cassoulet, Bouillabaisse, etc...
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Our staff will work with you to
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LES FLEURS de MAXIM'S
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The Michael Group—Will cater to you, or come to one of our 5 restaurants. Private/corporate parties. 50-500. Elegance/moderate prices. **212-732-2916.**

Christmas Is Just Around The Corner
and so is the Manhattan Brewing Co.
For parties call Jack at 212 219-9250.

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The best time to plan your Holiday Event is now! Conveniently plan your entire affair without making another call. NY's most elegant and creative catering, coordination, entertainment, themes and spaces. **Private/Corp. 212-421-3380.**

Tower Suite—Located 48 spectacular stories above New York in the Time-Life building. Our beautiful suites and our professional staff, individually-created menus and down-to-earth prices will make your social or corporate event a towering success. 212-586-2100.

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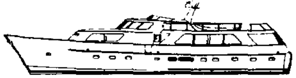

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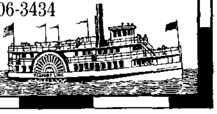

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Strictly Personals is a weekly feature. **Cost is $27 per line, 2 line minimum.** 36 characters equal 1 line. Limited abbreviations. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. Add $15 for NYM Box number. Please leave space for 10 characters at the end of your ad to print your box number. Check or money order must accompany ad order. First page placements (for a production cost of $50) and strictly personal ads are placed on a first come first served basis dependent on availability of issue. To place an ad by mail send to: New York Magazine, 755 Second Ave, NYC 10017. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-971-3155. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. responses are forwarded continuously for six weeks after ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

NEW!
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Creative Norwegian Woman—Daring entrepreneur in arts and psychology, attractive, shapely, 43, 5'7", non-smoker. Wants relationship with slender, strong, vulnerable man, successfully self-employed, politically aware, reliable and open-minded - with reserved manner, stimulating intellect, style, vision, high spiritual values and warm and tender with a woman. Interests include classical music and the avant-garde, European films, theater, literature, philosophy, antiquing, dancing, skiing, riding, wild nature, sophisticated city life and travel as well as the very simple things in life. Photo or xerox/bio/phone appreciated. NYM E130.

Beauty With Charm—So they tell me. Size 6, blue-eyed blond, shapely, 41, warm Jewish Manhattanite, psychology PhD. Seeks that very special man. Bio/photo preferred. NYM G417.

Autumn In New York!—A perfect time to fall in love! An affectionate, romantic surgeon, quite good looking, super-successful, great shape, 30's, Jewish, funny. Seeks the spring of romance and summer's radiance of love and marriage with a golden-hearted, caring, stunning beauty, 31 or less, slim, who loves to laugh. No smokers. Photo necessary. NYM E294.

Wall Street Partner, 42—Successful, handsome, athletic, playful businessman is seeking successful, secure, witty, attractive businesswoman, 27-40, for an enjoyable and interesting relationship. This fun-loving guy enjoys fitness, skiing, boating, golfing and weekends out east and hopes you do also. Please enclose a photo and brief profile. NYM H310

Legs, Looks, Brains—Ex-actress, 31, 5'7", 120 lbs, successful real estate exec whose zest for life has never interfered with her traditional New England values of home, happiness and family. Photo. NYM K729.

Interesting Conversation—Confidence and a sense of humor are key ingredients I'm looking for in a special man. He should also be over 5'9", 43-55. This combination can have interesting results when mixed with a 5'7", attractive blond who's witty, independent and classy. NYM T268.

Investment Banker—Harvard MBA, 30, Texan, successful, intelligent, sincere, witty. Seeks professional woman, 23-33, ambitious, intelligent, attractive, for exploring NYC, friendship, and possibly romance. Note/photo/phone. NYM E260.

Beautiful, Sexy Investment Banker, 31—Slender, athletic, successful, dynamic, secure, Ivy-educated woman with strong values, sensitivity, depth and compassion - and an aversion to the meaningless and pretentious. Love to meet a highly intelligent, witty, deep, warm, successful, charming man with a love of life and a wonderful sense of humor. Note/phone/recent photo please. NYM T289.

Offbeat, Intellectual Businessman—40's, 5'8", successful owner of a company involved with books, graduate trained in psychology - informal, non-religious, non-smoking, with a somewhat irreverent sense of humor and, oh yes, quite good-looking. Seeks woman (late20's-early 30's) to start a family. Ideally warm-hearted, quick-witted, confident, pretty and funny. Phone/recent photo, please. NYM H309.

For The Man—"With Charisma", charm, class, integrity, twinkling eyes, cute smile, and a joy of living. You are a highly successful, Jewish businessman, 42-56 (chunky build okay), over 5'10", who knows the city and "does it all". From Texas originally, I retain my fine upbringing, blended with sophistication, chic and elegance. I'm 5'6", thin, extremely beautiful brunette, highly intelligent, impeccably groomed, world traveled, with successful career. Upon first glance I may look aloof or intimidating, but I'm warm, open, giving, loving, honest and have my sense of values in order. My interests are wide-ranging, from sports to fashion. Photo a must. NYM K718.

Lovely Blond Female—25, seeks her main man. Photo a must. NYM E303.

Where's Mr. Right?—Affluent, well-bred, pretty, petite MBA. Ivy grad, 29. Sports and travel lover. Seeks Christian male counterpart, 27-35, for lasting relationship. NYM T267.

If You Are A Discerning Man—(60's) seeking an attractive, unpretentious, empathetic woman, write: NYM T271.

Kind, Loving, Sincere—34, fit, tall, multi-racial, Ivy League entrepreneur who loves movies, travel, walks, the arts. Wishes to meet sincere woman for love and marriage. All replies answered. NYM G418.

Long-Legged, Attractive, Blue-Eyed—Blond - former model, young 50. Seeking a man not threatened by a strong, successful woman of substance, loves being warm, caring and nurturing. He should be a sensitive, successful, humorous man looking for a lasting relationship. Photo/bio a must. Suffolk county/LI. NYM F510.

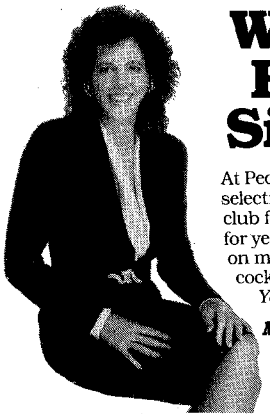
Bright And Beautiful—Tall, slender, blue-eyed, striking blond, outgoing, athletic, successful woman, 32. Seeks dynamic, exceptionally handsome, tall, slim, charming and sincere, non-smoking man, 30-42, for friendship, romance. Photo. NYM E274.

Handsome Neurologist, 40—Musician, marshall artist, skier, desires beautiful female counterpart, 25-35. Bio and photo a must. NYM H312.

It Has Been Said—My pretty face, unique intelligence and irreverent wit can be somewhat intimidating. But never fear - this lady does not bite. I'm 34, slim and athletic and a professional. I'm seeking my counterpart - he is under 45, self-assured, with a great sense of humor and sense of romance. This may be an exciting way to meet. Photo helpful. NYM A222.

So Much To Offer—And to receive. As a highly educated, athletic, world traveled businesswoman/scientist with a beautiful smile and figure, most of my dreams have come true. Now, I want to share my unusually rich life and values (marriage, family, engagement in Jewish and global affairs) with a very articulate, humanely successful man (35-50) whose warmth and inner calm keep a boyishness in his step and a sparkle in his eyes. NYM G429.

European—28, pretty, smart, creative. Seeks tall, caring male best friend and lover forever. Photo. NYM D009



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You Will Be My Music—Warm, caring, giving, affectionate Jewish man - romantic, creative, witty, nice-looking, successful businessman/consultant, young 55. Enjoys the beach, sailing, country inns, fall foliage, cooking, dining, fine wines, theater, music, art/galleries, quiet times, conversation, being with someone special. Seeking a very pretty, sexy, warm, giving, spontaneous, intelligent woman, 37-47. Note/phone/photo please. NYM E292.

Let's Fall In The Fall—Change your love life with the leaves. Intelligent, sensitive, athletic Jewish male, 37, seeks female, 27-34, to share skiing, tennis, music and a love of life. Let the warmth of a new love take the chill from the autumn breeze. Note/phone/photo. NYM E256.

Compelling Looks—Beautiful, warm, 44, seeks winner, 50 plus. NYM T282.

Parisian In NY—Elegant, attractive, witty professional woman, mid 30's, in search of well-traveled "gentleman charming", 30-45, who is interested in the arts and international affairs, likes to share good food and wine and is unafraid of commitment and intimacy. NYM E262.

PhD, MD-To-Be—Quite attractive woman, 27, seeks a 6-foot-plus-Jewish man with the balance, poise and ambition of Philippe Petit. For M. Petit alone, no photo is necessary and no requirements apply. NYM K752.

Still Searching For You—This very handsome, Jewish professional man, 35, 5'10", seeks committed relationship with very attractive, bright, slim, sensitive, affectionate, romantic, down-to-earth Jewish woman, 25-34, who appreciates being treated like a lady. Non-smoker. Photo please. NYM A216.

Tel Aviv Bachelor—Journalist in NYC, 42, 5'11", 176 lbs. Seeks lady, to 35, for marriage, family. Photo, please. POB 21238, Midtown Sta. NYC 10129.

Handsome Classical Musician—Med student. Athletic, adventurous, witty, fun-loving, warm, 32. Seeks slim, professional, independent beauty for friendship and romance. Photo requested. NYM H311.

Great Expectations—For meeting a special man, 31-40, over 5'9", who believes that life is more fun when shared. This attractive, intelligent, white female professional is 31, educated, vivacious, healthy, fit, non-smoker. Interests include theater, museums, travel. Seeking single man with similar traits/interests. Note/phone/photo a plus. NYM H299.

I Need A Woman In My Life—Divorced, 6'1", Manhattan attorney seeks female, 35-45, non-smoker. NYM K713.

Jewish Boy, 40 Years Young—5'9", chunky, wealthy in goodness and caring. Desires young lady interested in meaningful relationship. Bio/phone. NYM K740.

STRICTLY PERSONALS

Company President—38, successful, warm, caring, affectionate, female, very pretty, non-smoker, in great shape. Seeks stable man of substance with good sense of humor, enthusiasm for his work and ability to verbalize feelings, for friendship leading to marriage. NYM E249.

If You Are—A man close to 60, of charm, sense of fun, culture and some prosperity, I should get close to you. I'm outgoing, witty, pretty, sometimes smart and a mid-50's Manhattanite. NYM K738.

Lost My Thesaurus—So I can't list all my desirable traits. Jewish MD, 29, seeks attractive, sincere Jewish woman for serious long-term relationship. Phone/photo, please. NYM H318.

Can A Pretty, Central NJ Lady Find—Happiness in the personals? I am 5'4", 30, Jewish, professional, traditional, intelligent and attractive. I enjoy tennis, Scrabble, dancing, flea markets, the beach, movies and quick wit. RSVP if you are a tall (5'9" plus), fit, good-looking, sincere, professional gentleman, 29-40, with a good vocabulary and good taste. No polyester please. Photo/note. NYM G438.

Attractive French Female—Sensitive, seeks male, 45 plus, intelligent, sophisticated for serious relationship. NYM H288.

Successful Jewish Male—37, 5'10", 150 lbs, Manhattanite, good-looking, professional, sensitive and down-to-earth. Seeks serious relationship with attractive, slim woman, late 20's to mid 30's. Must be caring, affectionate and have good sense of humor. Photo/bio/phone. NYM K728.

Sensationalism—Is not my style. As an attractive, slim female in my 50's, I'd like to share the best part of my life enjoying theater, travel, family life with a desirous Jewish male, 60 plus. NYM G427.

Not For Just Any Man—Pretty, sensual, refined Jewish professional, 38, 5'6", 125. Long ago traded affluence built with wrong partner for a better life for myself and new son. Looking for a man experienced enough to know how to enjoy life... Secure, he gives quality and doesn't keep score - recognizes he's receiving equal value from me. Evenings, weekends reflect pleasure of sharing recreational pursuits with a challenging companion, friend, lover - not competitor. Warm, attractive, generous, athletic, non-smoker, 37-46, 5'10" plus, he enjoys dancing, the outdoors, theater...If there's room in your life for a boy of 8 who knows he can't have an instant father but could use a good friend, then perhaps you are he. Photo/phone appreciated. NYM K743.

Blue-Eyed, Blond Beauty—32, Jewish female, warm, sensitive, intelligent, vivacious. Seeks successful, confident, tall male to share our interesting lives. Photo appreciated - not essential. NYM T283.

Tall, Handsome Actor—30, enjoys sports, movies. Seeks beautiful woman, 20-35. Photo/note/phone. NYM D011

Let's Fall For Each Other—This beautiful, successful, Jewish businesswoman/athlete with a great figure who's a true romantic, seeks her man for all seasons. Will enjoy country inns and back roads in autumn, alpine skiing and swimming the Carribean in winter, Central Park in spring and beach life in summer. Will share hobbies/interests. Are you sincere? I am. Send note/photo/phone. NYM G425.

Athletically Built Male—28, seeks attractive female for friendship and dating. Interested in dining out, movies, sports. Photo/phone. NYM H308.

Italian-American Male—5'5", 150, 33, very handsome, muscular build, BA, MA in psychology. Emotionally together. Looking to meet a petite NJ woman, 20-35, who enjoys working out, dining out or just plain going out. Photo. NYM K748.

Most Eligible Bachelor—31, tall, Jewish, extremely handsome MD with varied interests, looking for that "perfect", successful woman. Photo a must. NYM T273.

Great Sense Of Humor—Successful businessman, 40, very athletic, good-looking, intelligent, etc. I love to ski, cook and travel but have run out of photos. Please send me one of yours with a note. NYM K733.

Baby Blue Eyes—Long-legged lady. I'm a 5'7" model, 34, NYC-bred, whose fortes range from holding hands at sunset to skiing the Alps, home-cooking to a night of theater, backgammon to football. If you're a tuxedo/jeans sort of guy, witty, athletic, Jewish, friend, lover, sensual to be with and look at, equally financially secure, 5'10" plus, 34-43, then share with me an honest letter/photo/phone. NYM T269.

Do You Want To Come Out And Play—With this thinking man's beauty (32)? Accomplished, tall Jewish man invited to RSVP for movies, theater, sailing, dining and the friendship and romance that might develop. NYM G431.

Manhattan, Divorced Jewish Female—Seeking Jewish professional man who possesses goodness and grace. NYM E285.

Outstanding-Looking—European-born Manhattanite, corporate president with law degrees, tennis pro, always in competitive sports, opera addict, Renaissance man, Christian. Ready to settle down with congruous woman, 25-35, who is extremely attractive, independent, reliable, ambitious and curious. I provide Lincoln Center, the Garden, US Open, my condo with gym and pool - you take care of the rest. No Woody Allen, Beatles or Donahue fans. Recent full-figure photo/short note. NYM G433.

Now Casting For Remake Of—"It Happened One Night". Seeks handsome, clever, athletic, Jewish Renaissance male lead, 32-42, for brainy Racquel Welch-type co-star. Let's do dining, dancing, movies, theater, opera, ballet and midget wrestling between takes. Bio/photo/phone. NYM G444.

P.E.R.S.O.N.A.L. A.D.—Practical Epicurean Romantic Seeks One Natural Attractive Lady. Audiophile Desired.Photo/bio. NYM G336.

Romance Alone Is Not Enough—Tall, slim, model looks, caring Jewish woman, 33. Seeks 30's, Jewish male, interested in settling down. Photo. NYM H301.

Searching For My Sweetie—Pretty, loving, smart and spirited Jewish female psychologist, 29, desires a tender, smart, attractive Jewish man, 30-40, ready to share all. Bio/photo/phone. NYM G415.

Marriage-Minded, 31—6'1", trim, athletic professional man, achievement-oriented for the fun of it. No alcohol, smoke, dope or encumbrances. Seeks same in a 27-31, 5'6"-5'10", non-materialistic woman. Recent photo and note please. NYM T270.

Beautiful, Head-Turning Brunette—Casting for leading male to co-star in serious role with leading lady, 5'5", shapely, sparkling eyes, warm and witty, who enjoys dining, dancing, travel and the pursuit of happiness. You are tall, handsome, successful, Jewish, 37-47, warm and sincere. Photo/note/phone. NYM G439.

Enjoy Life With Someone Different!—Bright, marriage-minded Jewish male with sense of humor and season tickets to opera, ballet and football. Seeks to share them and more with a bright, Jewish, never-married Manhattanite. NYM H314.

Fabulous Looker—Sultry, brainy, arty professional, 46, 5'4". Love small animals; hate the cold. Are you a settled, interesting, considerate, cute, trim Jewish man, 46-55? NY/Westchester/NJ. NYM T291.

Love, Marriage Plus Kids—Equals success. 36, central NJ, sexy, statuesque Jewish female whose successful career will take back seat to a wonderful man. Seeks intelligent, fun-loving Jewish man, 35-50, to share affection, humor and commitment. Photo/note. NYM G451.

Autumn Seeking Summer—Older woman in search of a younger man for a lasting relationship: passionate and tender, exciting, safe, open, honest, straight. She: mid 50's, 5'6", 130 lbs, pretty, classy, alive, uncommon, interesting. He: young (40 plus), tall (6' plus), steeped in Jewish/American or European culture, urgent, ambitious, sagacious, willing to trust and reach out. NYM G434.

Divorced Jewish Male—53, 5'10",intellectual, romantic mensch, seeks shapely Jewish female under 43. NYM H319.

North Shore, LI Jewess—Classy, bright, very attractive, outgoing, young 40, witty, warm, sensual, accomplished businesswoman. Seeks very successful Jewish male with a good sense of humor, a good sense of yourself and the good sense to answer this ad. NYM H300.

Pretty, Bright And Peppy—I'm a very attractive, warm and fun-loving lady lawyer, 29, 5'10", 132 lbs, who enjoys movies, walks around Manhattan, ocean waves, running and biking, blue jeans on weekends, eating out or ordering in, and the company of good friends. I'm looking for a man who is happy, sincere and secure, to share a loving relationship. Photo, note and phone please. NYM E301.

Classy, 5'7", Slim—Divorced, intelligent, very good-looking woman, 42, warm and sincere. Seeks normal, down-to-earth, handsome male, 38-50, used to the finer things in life. For friendship and possible relationship. He must be outgoing, well-established and personable. Bio/phone and recent photo a must. NYM T275.

Looking For Best Friend—Lover and partner, 48 plus, 5'8" or over, secure and caring mensch, to journey through life's pleasures with this successful, vibrant, witty, classy, elegant and alluring, slender, pretty gal. Note/phone. NYM T277.

Seeking Oriental Female—I'm a handsome, slim, white male writer, 35, in search of either an intelligent Asian-American or foreign-born woman of Chinese or Japanese extraction. I enjoy all NYC has to offer and I'd love to hear from you if you're serious in seeking a monogamous, lasting relationship with a creative, offbeat, sincere man with a great sense of humor. Photo helps. NYM E305.

Can We Talk?—Accomplished, artistic, attractive Jewish female seeking tall, handsome, successful mensch (45-55). My interests include fiber arts, travel, exploring the city, skiing, but most important, the one who will be the man in my life! Intention is to marry and share a committed relationship in love, laughter, respect and trust. Photo/note/phone. NYM A215.

I'm Your Soul Mate...—If you are male, around 30, Jewish but not religious, sharp and charismatic, let's have adventures together. NYM E300.

Handsome West-Side Doc—California-bred, Ivy-educated, trim, well-traveled. Seeks attractive, slim woman, 20's-30's, with ingenuity. Photo/phone. NYM T293.

Nashville Is My Home—Jewish female educator, 31, NY-born, seeks non-smoking, professional Jewish male. Good sense of humor and romantic nature desired. Photo/note. NYM E270.

California, Blue-Eyed Beauty—Auburn hair, mid 40's, professional, sports, arts. Seeks compatible male. NYM T286.

Bright, Energetic, Attractive—Slim, caring professional woman, 39, seeks thoughtful, attactive, fit, easygoing, open, adventurous, fun-loving, professional man, 38-48. NYM K735.

Earthy, Hip, Brainy Divorcee—49, slim, competent but vulnerable. Seeks warm, kind man as friend (and whatever develops from there). NYM K731.

Dolly Parton Look-Alike—Is not what I am. However, if you're looking for a normal, healthy, slim, attractive professional woman, 30's, then read on. Looking for male - attractive, responsible, warm-hearted and fun - but, most important, able to communicate his feelings. Send note/photo. NYM H313.

A Ruggedly Handsome—Virile, 6'4", 200 lb, blond, blue-eyed, athletic build, intelligent, educated and successful man. Seeks a passionate woman who is open and natural, values basic human needs, desires mutual love and children. She should be in her 30's, gentile, intelligent and attractive. Photo/phone/info. NYM T287.

Attractive, Sensual, Educated Woman—Seeking man, 50ish, to enjoy and share life's pleasures. Photo/note. NYM H285.

Destiny?—Man, 55-65, meet pert, slim widow, Jewish professional. NYM G442.

It's Time You And I Met—Vivacious, creative, warm, 5'7", slim woman, 50's, would like to share relationship with successful, fit, caring, happy male. NYM G428.

Mets, Hugs And Rock And Roll—Are the way to my heart. Attractive, 27, 5'7", NJ female - witty, affectionate, independent and 100 other terrific qualities - but since the other ads took all the really great adjectives, trust me on this one - I'm pretty special. Looking for man with same 103 qualities, send photo/phone. NYM H315.

Slim, Vivacious Professional Lady—Loves to cook. Seeks Jewish companion to share life's pleasures, 48-58. NYM H303.

Good-Looking, Slim—5'7", classy, warm, caring, giving, sensitive, romantic, financially secure Jewish man, enjoys music, dancing, culture, travel, tennis. Seeks pretty, slender, fun-loving, affectionate, bright lady with sense of humor, 50-57, for love, commitment. NYM K716.

Where Have—All the Asian women gone? Outgoing, caring, tall Asian man, 29, seeks pretty, sensitive Asian woman to share some of life's joys. Photo and phone, please.NYM K757.

Offbeat And Sensible—Creative, desirable, svelte, witty female, 31, seeks male best friend and more. NYM H249.

Vivacious Strawberry Blond—Needs mature, high-living man to share all of life's best. NYM G421.

Looking For A Special Lady—Attractive, successful Jewish exec, 48, divorced, and recently ended long relationship. Likes tennis, fine dining, theater and travel. Looking to share a slice of the Big Apple with a pretty lady who is fun but feminine, slim but shapely, stable, sincere, sharing, affectionate and down-to-earth, 33-44. Photo, please. NYM K745.

Mature And Lovely—Manhattan woman, 50's, accomplished. Seeks dear, bright, warm man friend to share the many pleasures of living. NYM H280.

China Doll—Asian beauty with brains. Slim, athletic, 26. Seeks intelligent, handsome man, 27-35. Must be successful, athletic, sincere and know how to treat me like a lady. Photo/phone. NYM G426.

A Romantic, Joyful Jewish Male—PhD, 35, 5'8", slender, avid outdoorsman, lover of the arts, former European, seeks female for friendship. NYM E252.

Sensitive, Irreverent, Bright—Publishing professional, non-religious Jewish male, 31, loves laughing. Seeks intelligent, pretty, slim, fun-loving female, 26-36. Note/phone/photo. NYM T281.

Handsome, Fun-Loving Dentist—With nice smile and athletic body, seeks smart, slim, sane woman, 20's-30's, for romance, excitement, commitment and the pursuit of beauty, truth and joyful mysteries. Humor and photo a must. NYM K715.

Good Looks—Mid-life professional woman looking for (40-50 plus) positive, successful professional man. NYM D012

Blue Eyes—Sensitive and earthy, 37, Jewish professional, a genuine 8. Enjoys winter weekends at my country estate, Woody Allen and Broadway (hate ballet and opera), at home in cut-offs or black tie, seeks best friend, etc. Must be trim, upbeat, pretty (not necessarily Jewish). Photo a must and will return on request. Don't be shy about responding - your secret is safe with me. NYM K755.

Charming, Spontaneous, Attractive—Widow seeks tall, perceptive man, 55 plus, to share laughter, ideas, interests and savor life's surprises. NYM T280.

End Your Search—Desire Mrs. Degree. Single Jewish male, late 30's, seeks petite female, early 30's, no smoking, honorable intentions. Bergen County. NYM E296.

Tell Me Your Dreams—Very pretty, Jewish, successful and ambitious health professional, 26, sexy, smart, sweet, sensitive, sparkling, saucy, sincere and stable. You are Jewish, attractive, tall, and are heading toward your life goals. All you need to complete this dream is a caring, gentile but a little crazy woman to hold you and scold you for the next 70 years. Note/phone/photo. NYM K754.

Attractive, Jewish—Professional woman, early 30's, seeks sincere male. NYM K749.

New To NY—Attorney/MBA, 34, 5'10", handsome redhead, lean, athletic. Seeks very attractive blond female, 23-31 - must be very slim, sweet, sexy, with nice speech. NYM K750.

Woman Who Loves Adventure—Seeks well-educated, single Jewish male, 30-36, with a great sense of humor and an interest in liberal politics - who loves to try new things in NY. NYM H282.

Know What I Want—And mean what I say. I'm a beautiful, slim, very active, really smart, highly financially successful businesswoman. Seeking very financially secure man (49-59), brillant, achievement-oriented, over 5'9", handsome, well-dressed, generous, who wants to share love, friendship, laughter and the good life. Tell me about yourself; include photo and phone. NYM H286.

Need Hugs? Me Too!—Bright, attractive, giving woman, 34, seeks successful, caring, family-minded man, 30 plus, to have and to hold...Photo helps. NYM K730.

Easy Conversation, Good Listener—Attractive NY businesswoman, divorced with grown children, wants to share life, laughter, love. Prefer Jewish male, widowed or divorced, mid 50's-60. Let's talk. NYM E289.

It Happened One Night—Handsome attorney, 36, fun, athletic, traveled, varied interests, empathetic, Jewish (not religious). Seeks romance and a lasting relationship. Phone/photo optional. POB 7618, NYC 10150.

Good Things Come In Small Packages—Pretty, Amer-Asian brunette - educated, occasional couch potato. Enjoys soft rock, the arts, tennis, long walks in the park and sunsets. Wants to share her life with a warm, caring, sincere man, 39-45. Photo, if possible. NYM K742.

Optimistic Jewish MD—33, seeks open Jewish female MD, 24-31. NYM K589.

Let's Make Aliyah Together!—Gentleman, 25, seeks special woman, 20-29, to raise our children and grow old in Israel with. I'm 6', handsome, charismatic, articulate, wise, witty, resourceful and romantic. I hope to marry a lady who is statuesque, sensual, creative, cultured, educated and athletic. Please be from traditional background, and very much ready to fall in love. Photo/phone. NYM E259.

Asian Lady—Mid 20's, seeks an attractive white male, who is secure, healthy, casual and can share my sense of humor and love. He must be mentally and emotionally ready to commit himself to me. Letter a must. NYM K712.

Nice Guy Wanted—By pretty lady, 44, for tenderness and laughter. NYM K658.

This 5'10" Manhattan Lady—Beautiful, blond with lively green eyes is searching for a sincere gentleman with sense of humor and love of life. If you're between 39 and 45, tall and love to laugh, let's. Note/phone. NYM E264.

Yonkers—Devoted, cheerful, cute, 43, seeks sweet, successful man. NYM T288.

Want To Settle Down?—45-year-old male teacher, 6' and Jewish, seeks a woman (30's) who is equally serious about marriage and children. If you too are attractive, personable and sensitive, please reply with note/photo/phone. NYM K741.

Joie De Vivre!—Very attractive, slim, sophisticated, warm and caring, successful professional of European background, in her 30's. Wishes to meet Jewish man of substance, warmth and intelligence to share the joys of life. Photo helpful. NYM G447.

Truly Very Special, Caring Man—I seek to shower you - sensual, beautiful, exceptional young woman under 32 - with warmth, affection, shared laughter, an enriched life. I am tall, handsome, confident, extremely well-established, slim, very alive. I swim, ski, cook, am artistic, in 40's, have full mane of hair. Are you smiling?...Let's create a loving home and explore the world's beaches, mountains and capitals. If a warm glow is engulfing you now, please hand-write me a note with a photo. Thanks. NYM E271.

Lovely Professional Woman PhD—Slender, attractive, 48. Delighted by the arts, grassy-woodsy places, tennis, candlelight, my MacIntosh, tender, honest talks with friends, travel, my young child. Seeking special man - successful in career, 46-56 - to share feelings, ideas, daily life and new adventures. NYM K753.

Blue-Eyed Brunette—31, slim, attractive LI businesswoman, Catholic, loves music, conversation, NYC. Seeks tall, successful, caring man for romance/marriage, etc. Herpes understanding. Note/phone/photo. NYM E277.

Holistic Jewish Doctor—Handsome, 32, 6'. Seeks attractive, professional woman to share the joys of life and all of its possibilities. Photo/phone. NJ/NY. NYM T290.

Enchanting Female Creature—Unexpected - but the best things always are. Bright, lovely, 30, genuine. Loves warm seas, piano bars. Seeks charming 30's male of wit, great instinct, who knows what dreams are made of, and has one foot on the ground. NYM A220.

Spirited, Passionate—Somewhat intellectual? Me too. Blond, blue-eyed female, 28, feeling friendly. Loves movies, music and exploring the city. NYM G443.

You Choose The Restaurant—On our first date. Successful, good-looking, intelligent, 50, 5'9", slim, looking to meet very pretty, interesting lady, 35-45. NYM E248.

CT—Westchester, pretty, educated professional, 47, seeks male. NYM K720.

Millionaire White Male—33 years old, looking for white female, 18-35, for relationship. Good-looking a must. Note/photo. NYM E265.

Serendipity—Engaging, lovely, trim, free-spirited, recent widow seeks upbeat, loving connection with well-established gentleman, 58 plus. Not faint of heart nor feet of clay. My interests are many, both indoor and out. Open to learning yours. Wear mink coat and jeans, often together. Reciprocity guaranteed. Satisfaction left to a higher order. Photo and honesty appreciated. NYM E276.

Wait A Minute!—Are you: 30-42 years, 5'9" plus, very attractive, established, sincere, loving, with respect for self and others and desire a caring, honest, communicative relationship with hugging and laughter (even at one's self!)? I am: 30, brunette and very pretty. Possess qualities I seek in you! What are we waiting for? Note/phone/photo for reply. NYM H287.

Handsome—Professional Jewish male, 30. Warm, funny, loves outdoors. Israeli background. Seeks witty, attractive lady, 24-34, to share many sunsets with. NYM T285.

Looking For One Special Man—Who is a warm, intelligent professional, interested in future marriage and family. I am an elegant, kind, slim, 5'8", attractive physician, 36, who loves good times with friends, antiquing and winter skiing. Enjoy city living/country play. Note/phone. NYM E282.

Mediterranean Man—Very sensitive, attractive, intelligent, professional. Seeks European or Latin female with similar qualities, 24-30. Photo. NYM E281.

Enchanted Frog Wanted!—Very pretty, petite female art director, long blond hair, blue eyes, Christian, never married, seeking single male. Are you hopelessly romantic, tall, handsome, honest, ambitious, witty, fun-loving and a non-smoker? Do you love the country, the fall, skiing, snowball fights as well as fine dining, dancing and a great 3AM brunch? Send photo/note/phone. Quickly - let's enjoy the cold season together! NYM E246.

Long Island Woman Sought—By smart, sensitive, sincere, cerebral, single (again) man. If you're active, available, adorable, accomplished and allow alliteration, please send note/photo. NYM T278.

Pretty, Petite Professional—Creative, intelligent, great sense of humor, together lady, seeking same in male, 37-47, non-smoker, interested in sharing/caring relationhsip. Note/phone. NYM E306.

Tall, Blond, Beautiful—Creative entrepreneur, 31, true romantic, loves to sail, ski, all outdoors to dinner and theater. Seeks single white male who's loving, giving, 5'11" and up, 30-45, similar interests, to share lives and lasting romance. Note/photo. NYM A213.

Warm, Wise, Witty Man Wanted—As special as I am: 35-45, tall, smokeless, spiritually and emotionally evolving, money matters mastered. A single parent like me? NYM H297.

Attractive Woman—Late 30's, good sense of humor, personable, seeks gentleman with same, 35-45. Photo. NYM K756.

Crazy, Cynical Romantic—With dry sense of humor, serious yet silly, practical but daring, strong also sensitive. Male, 32, enjoys movies, music, sports and the outdoors. NYM K722.

Loving, Litigation Lady—Attractive, zesty lawyer, 31, Jewish, seeks to prove that with an intelligent, stimulating professional man, she can make a case for a truly fun-filled, caring relationship. Send note and let's give it a trial. NYM E266.

New To CT—Colorado-born, warm, loving, vivacious, beauteous NYC attorney, 38, would love to meet a fit, charming, divorced male, CT, 36-45, for fun and such. NYM E190.

Tall, Blue-Eyed Blond—Professional, bright, attractive, 27, 6'3", enjoys skiing, the beach and NYC. Seeks intelligent, outgoing, tall man for fun, adventure and possible romance. NYM T294.

Ripe For Right Relationship—Feminine, green-eyed brunette, 5'4", trim and curvy, divorced woman of 37, seeking equally discriminating man - in tune with himself, yearning to share it all. Photo. NYM G440.

STRICTLY PERSONALS

Blonds Prefer Gentlemen—Northern Westchester professional woman, naturally beautiful blond Wasp, 32, 5'6" - intelligent, romantic and athletic, with a passion for all-weather sailing, cycling, hiking and worldwide travel. Seeks handsome, sincere, successful, athletic man, 30-42, for adventure, love, laughter, possibly our own crew. Photo essential/will exchange. POB 254, North Salem, NY 10560.

Exceptionally Pretty—Down-to-earth, creative, successful professional. This 5'6", slender, long-legged, auburn-haired, bright, caring, single mom, 38, seeks to create warm, loving life with well-educated, successful, dedicated, sensitive Jewish man, 35-48. Note/photo. NYM H307.

Beautiful, Sensitive, Fun-loving—Professional woman, 37, seeks real man for romance, adventure, travel and the fine things in life. NYM K739.

Love, Laughter And Forever After—34, 5'7", very attractive, warm, sincere, sensitive Jewish female, seeks that special man. Photo, please. NYM H302.

And They're Off—Professional, 6'4", 33, seeks clever, NY/CT goddess, 26-34, who likes harness raising, jai alai and the football Jets. Be my daily double. NYM K760.

Sensually Beautiful—27, intelligent and independent, athletic, Jewish, divorced woman. Enjoys parties and quiet dinners. Photo please. NYM E299.

Handsome, Sincere, Ivy-Educated—MD, 29, Jewish, seeks beautiful, slim, considerate, sexy, fun, bright, professional, marriage-minded, cheerful lady. Photo/phone/note. NYM A221.

Publisher/Editor—38, 6', of start-up national humanitarian magazine. Seeks mate of like mind. Photo. NYM G449.

Quality Of Life—Is important to me. Exuberant blond skier, sailor, theater buff, 30's, Ivy, Jewish beauty seeking tall, successful, sweet man who can't believe he's reading this ad. NYM K732.

No NJ Jokes—Thoughtful, sensitive, sincere and pretty woman, 29, Jewish, tall, thin, bright, live 20 minutes from NYC. Seek one special male for relationship filled with honesty, laughter and good communication. Please send photo or description, but more important tell me about yourself. NYM E245.

Take Me, I'm Yours—Tall, slender Jewish male, 25, good-looking, Ivy and internationally educated. Seeks a strong woman, 18-26, over 5'7", with diverse interests and warm, compelling, assertive personality. NYM G441.

Single Jewish Businessman—26, 6', 175 lbs. Looking for slim, intelligent Jewish female, 23-30, who's tired of the latest chic nightspots. Photo/phone/note. NYM H232.

Adventuresome Ad Exec—Early 30's, seeking fiesty and fun-loving lady, 25-35. Has a taste for Hamptons' beaches, Vermont moguls, Sunday Jet games and late-night sushi. My Alfa Romeo has a second seat waiting to be filled. Hoping you'll come along for the ride. Photo helpful. NYM K736.

Warm Jewish Male—Seeks Jewish female, 22-36, under 5'3", less than 110 lbs. Blond LI resident preferred. NYM E272.

Attractive—30-year-old woman, just back from Italy, looking for a single man to make her feel like she's at Piazza Michelangelo. NYM G432.

Westchester Entrepreneur—Slim, mid 50's, Jewish female, energetic, easygoing, sophisticated yet earthy. If you are warm, sensitive, enjoy golf, tennis, theater, vacations, you are a man who would enjoy my company. Photo/note, please. NYM H304.

Cooler Than Spuds—Cute, funny, Jewish MD, 30, athletic and talented. Yearns for smart, cute, thin, pleasant Jewish lady under 31 to idolize. Photo. NYM K751.

Successful Entrepreneur—Reaches out to a sensuous, sensitive woman of substance. If you value a warm, supportive, romantic and adventurous partner, please reply. I'm trim, a very fit 60, 5'9", divorced, living in NYC and East Hampton. Photo a must. NYM E268.

A Buy - Limited Order—For an elegant, witty professional, educated NJ male (40-50) with a zest for life, who believes that life is a bull market and grabs it by the horns. From a very attractive, spirited female, Wall Street exec. Photo/phone/note. NYM E253.

Radiant Fifth Ave. Woman—In her 40's, sensitive, curious, fun-loving, at home on the Riviera or in Soho. Seeking counterpart for commitment. Bio. NYM H290.

Sweet Manhattan MD—31, tall, dark, handsome, trim, muscular, Ivy League, financially secure, seeks a beautiful, healthy, wealthy and wise woman for lasting romance. Bio/photo. NYM K725.

Fairfield County Woman Desired—You: natural, romantic beauty, 22-30, soft heart, gracious, feminine. Me: 34, Ivy, successful investor, 6', humorous, confident, incurable romantic. No drugs, smoke. Photo. NYM E273.

Attractive Professional Female—Tall, slim, intelligent, perceptive, athletic, nonsmoking, 32, seeks similar male. Photo/note. NYM H283.

No Nonsense—Attractive woman, mid 40's, involved in fitness and the arts, would like to meet sincere, unpretentious, fun-loving man who respects intelligence and integrity. Note/photo/phone. NYM G416.

Porsche 944, Varooom—Now that your motor's running I'll tell you who I am: female, blond, brown eyes, 5'8", 25, Jewish, fun-loving, a great cook. If you're the one for me - photo/phone. NYM T284.

New To The Area—Business executive, sharp, handsome gentleman, secure, accomplished, upbeat, witty. Well-maintained 44, 5'11". Looking for a special lady - intelligent, warm, slim, sensual, attractive, 30-45, good sense of humor - with whom to share all the vagaries and vicissitudes. Photo and revelationary note, please. NYM E254.

Hazel-Eyed Beauty—This lovely-looking, warm and sensitive woman with a devoted nature and passion for life enjoys her own business, loves the arts and travel, and wishes to share all of this with one successful, loving and caring Jewish gentleman, 42-52, who is really ready to settle down. Photo/phone/note. NYM H320.

Soft, Soft Female Sought—Bright, bright, honest, wholesome, genteel, slim, 35-45, wanted by business exec/artist. European travel, dinner, sharing. Photo. NYM H306.

Aqua Eyes—Handsome photographer with serious intentions, Jewish, 35, slim, 5'8", seeks lifetime model lady, 24-34, who is attractive, slim and sexy, non-smoker. Both of us are career and family-oriented, into the arts and being together. Non-models may write. NYC woman only. Note/photo a must. NYM E251.

Young Love—Mature eighteen, looking for a real love. Tall, great looks and sincere. I'm 5'4", pretty, good body, sexy, a romantic. I love to be in love. Photo, letter. Take a chance. NYM H321.

Homely, Gnarled, Insipid—And totally charmless, 40-year-old female creature, living in a bog, seeks an insensitive boor with no redeeming social value. Must be physically unappealing, humorless and capable of writing a completely uninspiring note. NYM E263.

Attractive, Considerate, Kind—Gentleman, mid 50's, management and engineering consultant, college professor - with zest for life, the arts, sports. Seeks counterpart for lasting relationship. Photo/note/phone, please. NYM A224.

Pretty, Upbeat Woman—Professional, single mom, seeks successful professional man, mixed with security, excitement and chemistry. Photo/note. NYM H298.

Wall Street Cuddler—22, dynamic, brash yet caring, sensitive and loving. Seeks special relationship with beautiful, lithe blond whose class and taste are surpassed only by her ability to recognize and act upon that very special opportunity. Photo. NYM K746.

Successful, Warm Jewish Physician—49, man of the world, tall, trim, with a sparkling smile, seeking a pretty lover of books. I hope to meet a sweet, easygoing and playful woman for friendship, love and family life. Academic background a plus but not essential. Think about it - why not? Photo/note. NYM K744.

Petite Blond MPA—31. Likes cars, travel, parties, laughs, learning. Seeks bright, witty Jewish man with dreams - desire direction, value friends, family, honesty. Photo. NYM H296.

Ultra-Attractive, Slim—Green-eyed blond with character, heart and spunk, seeks a stable, handsome, fun-loving Jewish guy, 31 plus, to share and care with. Note/photo/phone. NYM A219.

Lovely Lady—28, 5'6", looking for that special man, educated, non-smoker, 28-35, who enjoys NY, theater and dancing. Photo/phone. NYM E302.

Attractive, Blue-Eyed—Petite Jewish attorney, 32, warm and caring, with sense of humor, seeks attractive man, 30's, with similar qualities, who's interested in meeting someone special. Note/photo. NYM E278.

Feminine, Pretty Blond Manhattanite—Successful, independent entrepreneur, divorced, Jewish, 41, seeks male counterpart, non-smoker, 38-50. NYM E287.

Tall, Adventuresome And Special—Jewish male, 32, with successful business and MBA. Desires to meet attractive and fun-loving Jewish female, 18-32. Photo/phone. NYM G436.

Sensational, Curvy Female—Mid 30's, very attractive, seeks elegant, worldly, attractive single man, not superficial. 5'8" up, 35-50. Please send photo. NYM G435.

Cute, Slim, Sensitive Female—Mid 30's, looking for fun-loving male counterpart who enjoys traveling to exotic places, skiing and animals. Note/photo. NYM E247.

Let Me Melt Your Heart—And chase your blues away. Beautiful, nurturing blond, 30, seeks a real man's man, 29-39, who is affectionate, spirited, sexy and sophisticated like me, with a strong sense of self, values. Note/photo. NYM G437.

Fit, Low-Key, Rich GQ Type—MD. 32, seeks non-jaded, 20's cover girl, to spoil rotten. Photo a must. NYM T245.

Affectionate, Attentive, Available—Intelligent, warm, sensitive, tall, trim, 38, Jewish male, successful PhD. Seeks similar, thin, tall, attractive single female, 25-35, who likes long, hand-holding walks and cuddly evenings - and ready for love, marriage and family. NYM K726.

Big-Hearted Man—31, 6'3", athletic, sensitive, handsome, hard-working. Seeks down-to-earth, natural, pretty, fit, family-oriented woman, 20's, for all the marbles. Photo requested. NYM K721.

Warm, Witty Jewish Lady—New to Manhattan, happy in her career, enjoys quality life style...What is missing from this picture? You! If you are a successful, attractive Jewish male, 38-50, and your qualities include sincerity, lots of moxie, love to laugh, like people and recognize that life is a wonderful learning experience without drugs, I truly want to meet you. Photo/note please. All my replies will be answered. NYM E286.

Vivacious, Voluptuous, Very Pretty—Professional, single, white Jewish female, 34, with old-fashioned values and independent mind, likes books, baseball and Japanese food. Seeks down-to-earth, marriage-minded, single white male, interested in living a healthy life style, filled with friendship and love. Note/photo/phone. NYM E257.

Through My Eyes There Is Only One—She would be an attractive Oriental woman who is pretty, mature, stable and sincere. I am a 29-year-old businessman, attractive, slim with sincere values, hoping to meet that one very special woman. Photo/note. NYM E258.

Widower—50's, ski enthusiast, needs partner for ski season, 40-55. Relationship to follow. NYM E297.

Foxy, Shapely Professional—Jewish, 27, vivacious, loving. Seeks handsome, successful Jewish man, 29-35, for marriage. Photo a must. NYM G446.

Beautiful Inside And Out—Warm, sensual, fun-loving LI professional, 40, 5'5", slim, loves NYC, travel, movies, tennis. Seeks loving, successful man, 38-53, a best friend/lover forever. Photo. NYM H316.

Nonetheless Dynamic—You are not from the Northeast and never before responded to a personal ad. You are left-leaning, but will not take offense when I ask that you, as I, be genuinely good-looking. I'm 36, 5'7", frequently decent, nonetheless dynamic. Photo/bio. NYM E307.

Looking For Mr. Hite?—Atypical Jewish male, 31, 6', bright, funny, athletic, handsome, great body. Seeks sane woman of any faith. Photo/note. NYM H305.

Are You A Full-Figured—Jewish woman seeking a relationship? I am a professional Jewish man, 32, seeking you. NYM H278.

Attractive, Athletic Female—5'4", mid 30's, seeks best friend to share life's pleasures. I enjoy sports, long walks on the beach, theater and great conversations. You can too. Note/photo/phone. NYM K714.

Unthin, Lovely Inside And Out—Funny, witty, bright, loving, caring, honest Jewish woman wishes to meet a non-smoking, previously married Jewish man, 44-56, over 5'9", who is sincere, caring and a mensch in every way. Photo/phone. NYM E283.

Warm, Attractive, Articulate—Jewish female. Loves classical music, film, theater, biking, tennis, travel. Seeks marriage-minded male, 38-55. NYM T292.

Successful Professional—54, lives Bergen County, NJ, works NY. Not the Superman described in most ads - just a well-adjusted, nice guy. Old-fashioned, caring and down-to-earth. Seeking non-smoking lady, 36-42, for mutually rewarding, long-lasting relationship. Recent photo a must. NYM E291.

Love Freesia—Female MD, into tennis, skis, subtitles, ABT, seeks her equal in strong, passionate, fit, funny, accomplished man, 33-39. NYM T266.

When Less Means More—Ready to trade Sak's for Bill's Country Store? Tall, VT attorney, 40, seeks pretty, slim, educated lady for sunsets, fires, the four seasons, forever. Note/phone/photo. NYM A218.

Tall, Handsome MD—Looking for a beautiful, well-educated, confident woman, 22-32, who is able to make a commitment. Photo. NYM K734.

Young Paul Newman—Seeks young Dolly Parton for fine romance. Photo. NYM G422.

Successful Jewish Exec—44 years young, comfortable in jeans/tuxedo, seeks down-to-earth, pretty lady who feels the most important thing missing in her life is "Mr Right". Note/phone/photo. NYM K727.

Attractive, Charming—Intelligent, fine, slim, warm, good listener. Seeks quality man, 50's, to enjoy movies, theater, dining, conversation and closeness. NYM T279.

Very Successful Businessman—World traveler, Jewish, European-born, tall, early 50's, energetic, handsome. Desires to meet tall, good-looking woman under 40, for nice relationship. Please send photo/letter to POB 8182, FDR Station, NY 10150.

Very Beautiful—Jewish professional woman, 36, 5'4", trim, with long red hair and gorgeous green eyes. I'm classy and sassy, wealthy and sometimes wise. I love life, laughing, a great sense of humor, my family and friends, Israel, Paris and Caribbean sunsets. I am just as comfortable in my furs as I am in my jeans. The only thing I am missing is a very handsome, wealthy, funny, self-assured mensch to share my life and my love with. Photo required. NYM E255.

5'4", Size 8, Late 30's—Divorced Jewish woman, blond, blue-eyed, dynamic professional seeks man of integrity who is comfortable with laughter, tears and commitment. Phone/photo. NYM E304.

Starting Over—5'6", male, 38, seeking Jewish female to enjoy theater, sports, movies, music (except country), talking - needs to enjoy exciting as well as peaceful times. Photo a must. NYM T272.

Win, Place, Show—Jewish, Jersey attorney, 33, seeks co-conspirator in game of life. My loves range from Shakespeare to Dylan, Giants to Yankees, gambling to game-playing. I am a shy, non-macho, nice guy who cares about people. I can offer you support, compassion and understanding. Bridge anyone? NYM E269.

A Handsome Professional—Sophisticated, with Victorian tastes, seeks attractive, sassy female with callipygian charm. POB 1775, NY, NY 10008.

Successful Financial Writer—Divorced, no children, 50, looks 35, honest, intelligent, 5'8", slim, highly attractive, feminine, enjoys, music, art and travel. Desires intelligent, unattached, professional man, 40-60, for monogamous relationship. Letter/phone, please. NYM A223.

Tall, Elegant Beauty—Of spiritual and emotional depth, seeks the same in a man (37-47) who loves children, family life, the outdoors and fun. NYM E288.

Vintage 1955—Striking, lean, tall, athletic woman with lots of warmth and tenderness at 32. Seeks a tall, energetic, intelligent, gentle man, 40 or so, for an open friendship and more. Note/photo/phone, please. NYM A214.

Carefree, Effervescent, Successful—White female, 27, intelligent and attractive, with interests that range from skiing to the arts, and cooking to politics, would like to meet a white male of comparable nature and interests to share life's pleasures. Photo preferred. NYM G448.

Strong, Athletic Good Looks—Successful trial lawyer. Excellent tennis and squash. With brillant, beautiful son, large house in Westchester, sailboat, pets and life to share. Note/photo. NYM H284.

Georgia O'Keefe Seeks—Her Alfred Stieglitz. For love and art. NYM E293.

Classic NJ Widow—Seeks successful, athletic Jewish man, 60's. NYM E279.

Sincere, Lovable Male—26, 5'9", into film, sports and Letterman, seeks non-smoking blond female for 'Late Night' fun/romance. Note/photo. NYM T274.

Westport, CT—Classy, feminine, vivacious, romantic designer, 35, seeking commitment from a special man, 35-48, who is communicative, tender, humorous, successful, physically and emotionally fit. Letter/photo. NYM K759.

Sincere, Handsome, Ivy PhD—32, 5'9", unconventional Chinese male, absolutely trustworthy, super-intelligent and highly professional, enjoys classical music, fine dining, tennis, etc. Seeks classy professional woman for a meaningful, monogamous relationship. Reply with photo/phone/bio. NYM E261.

Warm And Affectionate—Attractive, intelligent, wealthy 37-year-old Jewish male, seeks warm, compassionate, fun-loving Jewish woman, 25-35, who desires children and with whom I can share the rest of my life filled with trust, love and joy. Photo a must. NYM G445.

Pretty, Petite Professional—Non-smoker, brunette, seeks man, 29-40, who is intelligent, successful, handsome, sincere with sense of humor, who's looking for a lasting relationship. Noto/photo. NYM H292.

Theater-Loving Female—Seeks arty male, 30-40, for witty dialogue and happy ending. Phone/bio. NYM K719.

Sensitive Professional Man—Seeks attractive, cultured and intelligent woman, 35-55, for stimulating, long-term relationship. Please send photo. NYM H317.

Very Handsome—Arabian man, 26, seeks beautiful, intelligent woman. NYM G419.

Elegant Blond Exec—Seeks sharp, exciting Jewish man, 35-45. NYM H293.

Light My Fire—If you're attractive, Jewish, 32-45, over 5'6", confident, outgoing, romantic and professional. I'm 36 (still adorable) and all of the above. Photo/phone please. NYM D010

Warm, Jewish, Caring, Musical—Athletic, successful male doctor, 33, 5'7", looking for 25-32, sweet, haimish, peaceful, petite woman to start and share Jewish home/family together. Send photo/background notes for response. NYM K723.

Slender, Chestnut-Haired—Extremely youthful and pretty Seven Sister alumna, 37, interesting, candid and fun. Seeks a warm, good-looking, humorous man, 30-45, to become close to. NYM E298.

Pretty Asian Lady—RN/exec, seeks male mate. POB 683, NYC, 10008.

Successful Businessman—NY and South Florida with wonderful life style, seeks intelligent, very pretty, slim lady interested in sharing music and art, yachting/cruising and tennis. Non-smoker. Not interested in dating but seeking long-term commitment with mature, exciting Jewish woman in her 50's. Bio/phone/recent photo, please. NYM G450.

Very Handsome—Tall, self-employed male, trim, athletic, intelligent, strong, gentle, successful. Love boating, travel. Seeking model/dancer who is an ambitious, beautiful, warm female, 27-35. Photo a must. Note/phone. NYM G420.

The Sure Thing—27, 5'9", energetic, professional, vivacious, athletic Jewish female who loves laughter, high-voltage fun and rock 'n' roll. Seeking warm, good-hearted counterpart. NYM G430.

Single Jewish Male—Handsome, tall, intelligent, affectionate, 36. Seeks affectionate, attractive, single Jewish female, 27-36, with some Jewish traditions, as companion and lover. NYM H255.

Wanted:—Cute, adorable Jewish male, 31 plus (MD/JD/businessman), non-smoker, to marry cute, adorable, green-eyed, slim but shapely, 5'2", financially secure 30-year-old. Manhattanite only. Phone/note/photo, please. NYM G423.

Tall, Pretty Blond—NJ professional woman, 34. Bashful at times but adventuresome and bold at heart. Passions include travel, theater, nature, great music and good friends. Seeking classy man with humorous outlook who can make me laugh. Particular weakness for intelligence. Photo a must. NYM D008

ANNOUNCEMENT

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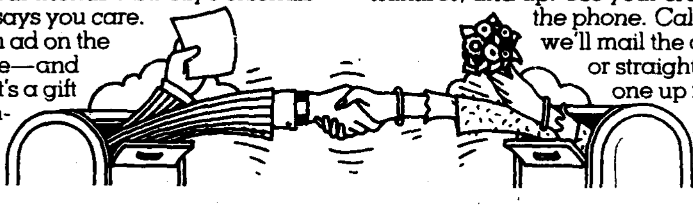

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 602

BY MARY ANN MADDEN

YOUR PET IS A PERSON, TOO. Comfy, at-home slippers for Fido or Kitty. Tired Dogs Puppy Scuffs: S, M, L. Pussyfoots: XS, P, M.

SILLY BATH PILLOW. Novelty gift for the practical-joke giver. Deflates when head contacts tub.

LIFELIKE ear-shaped pencil sharpeners. One size fits all.

OLD PERSON'S SHELF FETCHER. Pole with clamp made of genuine snapping-turtle jaws. For those hard-to-reach objects.

COLLAPSIBLE floppy-disk holder.

THE RICH RELATIVE'S DAILY REMINDER FOR 1988. You supply dates of family birthdays, anniversaries, etc. We print them in bold type (with reminders several days in advance). Black eel-skin; pink suede.

Above, it's Christmas-catalogue time. Competitors are invited to invent and describe briefly one equally bizarre item.

Results of Competition 599, in which you were asked for "How I Spent My Summer Vacation": an essay in the style of a well-known person.

Report: The rules having been, uh, lost in transition, competitors valiantly attempted to decide whether we wished an account of your very own vacation or that of an even more famous person. Well. We got a mixture. Popular vacationers in public domain included: Hemingway. Robert Bork. Stephen King. Don Marquis. W. S. Gilbert. Andy Rooney. Sean Penn. Dick & Jane. Jas. Boswell. Samuel Beckett. The Recollections of Ronald Reagan. My (Vacation) Way, by F. Sinatra. Letterman's Top-Ten Vacation Things. And Memoranda (brief) from Dan Rather. The very best joke, or in this instance, jokes, should, we feel, get the aardvark. Consequently, the parade below.

Prize of one-year subscription to "New York" to:

I took a trip on a trailer. I took a bus to St. Paul. I took a kayak to Quincy or Nyack. I got away from it all. Because I love those hazy, crazy, lazy days of summer, when the livin' is easy and the cotton is high. I went cruisin' down the river on a Sunday afternoon and sailing along on Moonlight Bay. Leaving on a jet plane, I got caught between the moon and New York City. The things I did last summer, I'll remember all winter long.—SEN. JOSEPH BIDEN

Anna Lambiase, Brooklyn

also prizes to: Buzz Miller, Forest Hills, N.Y.;
Eileen Lieberman, Hollywood, Calif.;
Bill Beck, E. Orange, N.J.;
Patricia O. Simmons, Oldsmar, Fla.;
M. Ausubel, Forest Hills, N.Y.;
Amy Levine, Philadelphia, Pa.;
Martin W. Helgesen, Malverne, N.Y.;
A. Brudner & J. Navickas, Brooklyn;
Paul Kuritz, Lewiston, Me.;
Jay M. Tischenkel, N. Miami, Fla.;
Jeff Tenzer, N.Y.C.;
Marc Desmond, Brooklyn;
Aaron Segal, Silver Spring, Md.;
Jean Frary Walshe, Roxbury, Conn.;
Jane Schwartz, Riverdale, N.Y.;
David Benovitz, Teaneck, N.J.;
Joel F. Crystal, Scarsdale, N.Y.;
Staton Rabin, San Francisco, Calif.;
Mark L. Gillenson, Delray Beach, Fla.;
Norton Bramesco, N.Y.C.;
Sue Wallach, Roslyn Hts., N.Y.;
Henna Arond Zacks, Brooklyn

And Honorable Mention to:

Okay, I went to the beach and the sand is here and the water is there and Boom—this big wave rolls in and some guys run up this way and some guys go that way and one guy goes way out there. Then Swish, the wave goes out and a whole mess of people move back down that way and the guys who came up this way cut back down that way and the guy who went way out there is never seen again. Boy, it's hot! I love this stuff. —JOHN MADDEN

Jack Ryan, N.Y.C.

Whan that Sumer with its dust and heat
Arrive once more, and maketh one feel beat,
To long endure such grief would be a pitye;
Thus go we pilgrimes to Atlantick Citye.
To gambol there at Harrah's or at Trump's,
And winne big bucks, or take—alas!—our lumpes.
So did I in Julye five days divert.
Should have stayed home—and thereby kept my shirte.—GEOFFREY CHAUCER

Don Hauptman, N.Y.C.

I spent the summer at my home in Rancho Mirage. Rancho Mirage—that's where the average home costs more than the national debt. Gerald Ford lives there. Saying that he's accident prone is like saying that the Ayatollah is strict. And my next-door neighbors threw parties every night. I complained because they were wild and noisy and I wasn't invited. But hey, next year I'm planning to do something dangerous—I'm going to take Sean Penn's picture.—BOB HOPE

Selma Ellis, Glenview, Ill.

Relentless sun-blistered Costa del Fuego. The earthquake was devastating . . . famine pervasive. A plague that followed the revolution caused all my hair to fall out. Drugged depression deepened until Carlos, the town's revolutionary-guitarist, began to serenade me . . . Carlos made me understand the politics of the poor. So even his suicide didn't spoil the best vacation I can recall (though I was really pissed when the Porsche sunglasses bought on Rodeo Drive were stolen during the last blackout).—JOAN DIDION

John French, N.Y.C.
sp. ment.: June Gader, Los Angeles, Calif.

I had a really groovy time this summer. I spent two fun-a-filled weeks inna Vatican City. Y'know the Pope, he was in America. So while he wasa gone, he sublet his Vatican residence. He has a greata big place—fifity-two rooms anna kitchenette. It's expensive—twenty-eight thousand dollars (not lire) for two weeks. Thirty-one of us priests, we all chipped in and tooka the place together. You know, people think because the Vatican itsa holy city, you can't have much fun there. Let me tell you, Vatican City, it's a swinging place. They got discos, they gotta roller rink, and (they don't like people knowing this), but right in the middle offa downtown . . . they gotta McDonald's.—FR. GUIDO SARDUCCI

Richard Fried, Brooklyn

We spent the summer in Saint Rémy about 30 km south of Paris and introduced garden corn to our neighbors who looked at us in puzzlement for daring to eat what they fed to the pigs. Our ancient farmhouse with large property and a flock of partridge near the conservatory contained ample space for my garden. The pole beans and radish crop were plump and we gave some to the neighbors who invited us to dinner 5, no 6, times. They always served mocha liqueur which my companion hated and gooseberries which are five times larger than those in California. . . . We returned to Paris in September after I loaded the car with great baskets of eggplants, squash, and the last red tomatoes while my companion reminded me that our household consisted of two people and a dog. —ALICE B. TOKLAS

Bobby J. Ward, Raleigh, N.C.

During my summer vacation, I made eight films.—MICHAEL CAINE

Susan Kennedy, Brooklyn

I have no regrets about what I did on my summer vacation. If I had a regret—and I don't—it would be that I let my children down, and I let down a lot of the young people of this country who know that what this country needs is a new infusion of energy, honesty, and commitment to the future. I refuse to discuss my summer vacation. I *will* admit that if I showed poor judgment—and I'm not saying I did—that it's a shame that constant hounding by the press has forced

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me into admitting to that poor judgment, because I think this country is going to lose some of its best leaders to just this kind of demand for an essay that should have nothing to do with a candidate's qualifications to lead the country in summer vacations. Thank you and good night.—GARY HART

Lisa Schwarzbaum, N.Y.C.

"How I Will Spend Next Summer's Vacation . . ."—URI GELLER

Larry Laiken, N.Y.C.

I could have taken the summer off and just relaxed, but that would have been the easy way out. I have an obligation to the American people to finish my memoirs. Right now, the public knows only the version that the press tells, and the press always hated me because I didn't go to the right Ivy League schools. So, as a result I arose every morning at six a.m., worked until ten, took a break for some cottage cheese and then wrote some more until noon. Then after lunch I read the papers and answered my mail. I like to give advice to people who seek out my opinion on matters of importance. If there were any time left over, I took a short walk before dinner. I tried to spend my evenings with Pat. It's not an easy life, but I've never had it easy.
—R. M. NIXON

William Baker, N.Y.C.

All of July I kept repeating "Get into silicon chips, not chocolate chips. And type your own papers. Rapid typing consumes 160 calories per hour." During August, Claire prepared 3 x 5 index cards which read "A well-balanced meal is not a hamburger in each hand; students who sit near the front of a 300-seat lecture hall are less likely to fall asleep; also, please don't call collect on Father's Day."—CLIFF HUXTABLE

Marjorie Wolfe, Syosset, N.Y.

In 1958, Jim Haggerty used the phrase unadulterated rot. This expression has vexed me ever since. Is adulterated rot less pernicious than unadulterated rot—or what? This summer I spent several weekends in a nearby dump examining decaying organic matter. I befouled samples of this material with various adulterants and sat back to watch the fun. The results clearly showed that adulteration can only improve pure rot and Jim Haggerty's description was as cogent then as it is now. I'll take my rot adulterated if you please.—WILLIAM SAFIRE

Richard Burke, Ho-Ho-Kus, N.J.
sp. ment.: Cees Brooke, White Plains, N.Y.

'Neath this summer's sun/I so quickly found/That lovers' vows/Are quite unsound./'Neath this summer's sun/I was swiftly taught:/Where grass is long/Memory's short. That's my report —DOROTHY PARKER

Karl Levett, N.Y.C.
sp. ment.: Margaret D. Dale, Longmeadow, Mass.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 602, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by October 30. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the November 30 issue. Out-of-town postmarks are given three days' grace. ■

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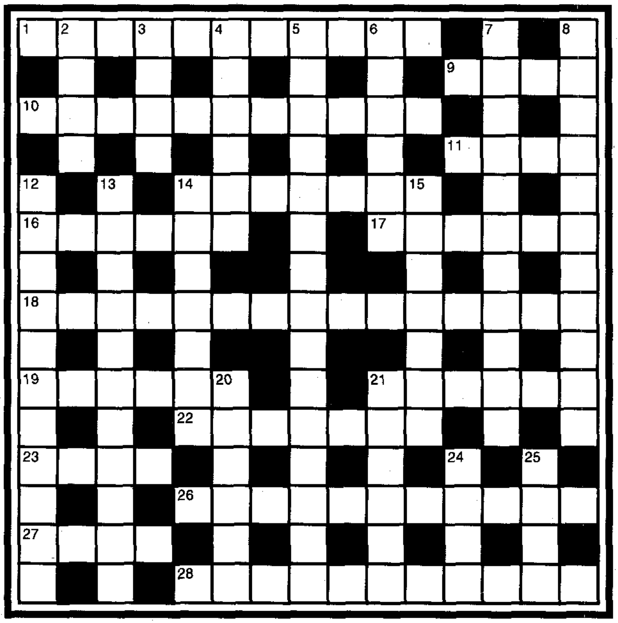
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 The elderly in Britain kick out—there's need for restraint. (7, 4)
9 Marginal plea for restitution. (4)
10 Destructive action is not considerate. (11)
11 Salmon that got away from an English king. (4)
14 Hesitated to get everchanging stuff passed round. (7)
16 Ring around then start looking for acid. (6)
17 Set of tables alternative choice for the old man. (6)
18 Personal ornamentation tintinnabulates. (5, 2, 4, 4)
19 Two-seater beat the others we hear tell. (6)
21 Stick at present time in this position. (6)
22 Scrub using pumice initially, then drain. (7)
23 Back-chat from a nymph. (4)
26 Student copies—having restricted extent to his knowledge. (11)
27 Country one has entered before. (4)
28 By new regulation, cannot let in a foreigner. (11)



DOWN

2 Smell it's said comes from the river. (4)
3 Expected beginner to fight. (4)
4 Heroine at La Scala left behind as usual. (6)
5 Considerable dissatisfaction expressed about the beer? (6, 9)
6 Split put a liberal into the assembly. (6)
7 Yet not too puritanical to get mixed up in cattle raids? (6-5)
8 Show doomed when actors dress this way. (4-7)
12 Gadget to help keep tabs on the gin consumption? (6-5)
13 With the best of intentions breaks up North Oman harems. (5, 2, 4)
14 However good a yarn it may be it can be beaten. (7)
15 From the river bank see spawn rising from fish. (7)
20 Sheep tick has Ireland in its grip. (6)
21 To win at it an adjustment's necessary. (6)
24 He gets the biggest share. (4)
25 Incorporated one old ruler. (4)

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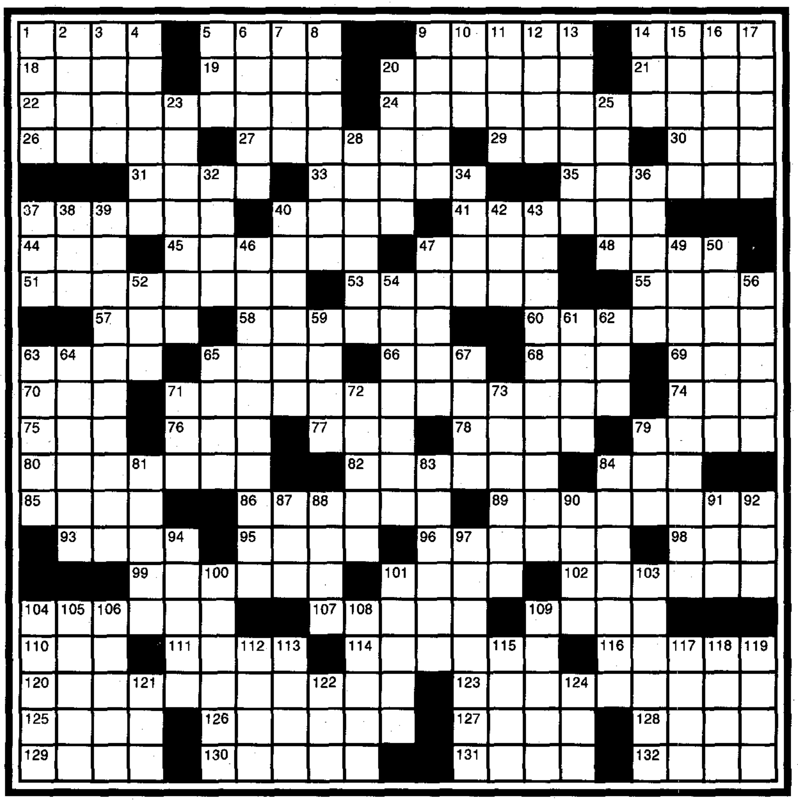
'GUESS THE THEME': 'CUE' CROSSWORD · BY MAURA B. JACOBSON

ACROSS

1 Bestowal
5 Evelyn Waugh's brother
9 Like petroleum
14 Benson or Pound
18 Younger Guthrie
19 Hindu spirit
20 —— del Fuego
21 Nurture
22 Marsh marigold
24 Region around Paris
26 Foul-up
27 Light up: poetic
29 Film canine
30 Hideaway
31 Directional abbrs.
33 Met production
35 Medina Sidonia's group
37 Abase
40 Battering devices
41 Famed animator
44 "—— Lazy River"
45 Lake Erie port
47 Pact acronym
48 Word with "while"
51 Spiral-shelled mollusk
53 —— Bethlehem (Magi's guide)
55 Okinawan capital
57 "Arabian Nights" bird
58 Slogans
60 Huge
63 Normandy city
65 False witness
66 Crows say it
68 —— -fi
69 Relative of tri-
70 D-day transport
71 DiMaggio nickname
74 Blvd.
75 City of Peru
76 Pie —— mode
77 Guido's top note
78 Some born in August
79 Home of Iowa State
80 School go-fer
82 Thin line of color
84 Karim of the Khans
85 Seethe
86 Biblical prophet
89 The evening star
93 Secular
95 Suffix for marion
96 First bidder
98 Mamie's guy
99 Beginning
101 Mideast gulf
102 Slowdown, in music
104 Largess
107 Performed
109 One of the musical B's
110 Be a candidate
111 As previously cited: abbr.
114 Lorraine's partner
116 Choir accompaniment
120 Italian statesman
123 Ancient Portugal
125 Porgy
126 Bad buys
127 Fictional Cabot
128 Scoundrels
129 Give the impression of being
130 Try the flavor
131 Scientists' notes
132 Greenland settlement

DOWN

1 Underpinnings
2 Modern Persia
3 "Go —— kite!"
4 Chewy candy
5 Hurry-scurry
6 Babbitt's creator
7 Daredevil Knievel
8 Freight-train contents
9 Houston footballer
10 Confederate hero
11 Wagnerian earth goddess
12 Infuriates
13 Moroccan robe
14 Pitcher's stat
15 "The Prisoner of ——"
16 Sprinted
17 Hippodrome
20 N.Y. newspaper
23 Madman
25 Street show
28 Highest
32 Chemical compound
34 Hebrew month
36 Loy of films
37 Press for payment
38 Antipollution org.
39 Part of old Carthage
40 Saturate anew
42 Robert of "Quincy"
43 Opposite of loudmouthed
46 Celebrities
47 Kind of drip
49 Azores island
50 Steal
52 Won —— soup
54 Composition for 109-Across
56 Realtors' measures
59 Shoe insert
61 Sherbets
62 Shooting match: Fr.
63 Go upstairs
64 —— as a cucumber
65 French composer
67 Beguiling artifice
71 Sun —— -sen
72 Cow of commercials
73 Showy-bird's mate
79 One's born days
81 Helen's Troy
83 Where a Colossus stood
84 Peachlike fruit
87 Beatified femme: abbr.
88 "—— boy!"
90 Immunity fluids
91 Kiev's S.S.R.
92 But: Lat.
94 Pert gal
97 Cycled
100 Juliet's kinsman
101 Geography book
103 Region of Greece
104 Top officers, to G.I.'s
105 Amount for prevention
106 Not warranted
108 "Alfie" portrayer
109 Harass
112 Inkling
113 Lisbon lords
115 Fidel's domain
117 Stinging insect
118 Radames's love
119 Colleague of Crosby and Stills
121 Rotation speed, for short
122 Decay
124 Once —— lifetime



Solutions to last week's puzzles appear on page 215.

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